

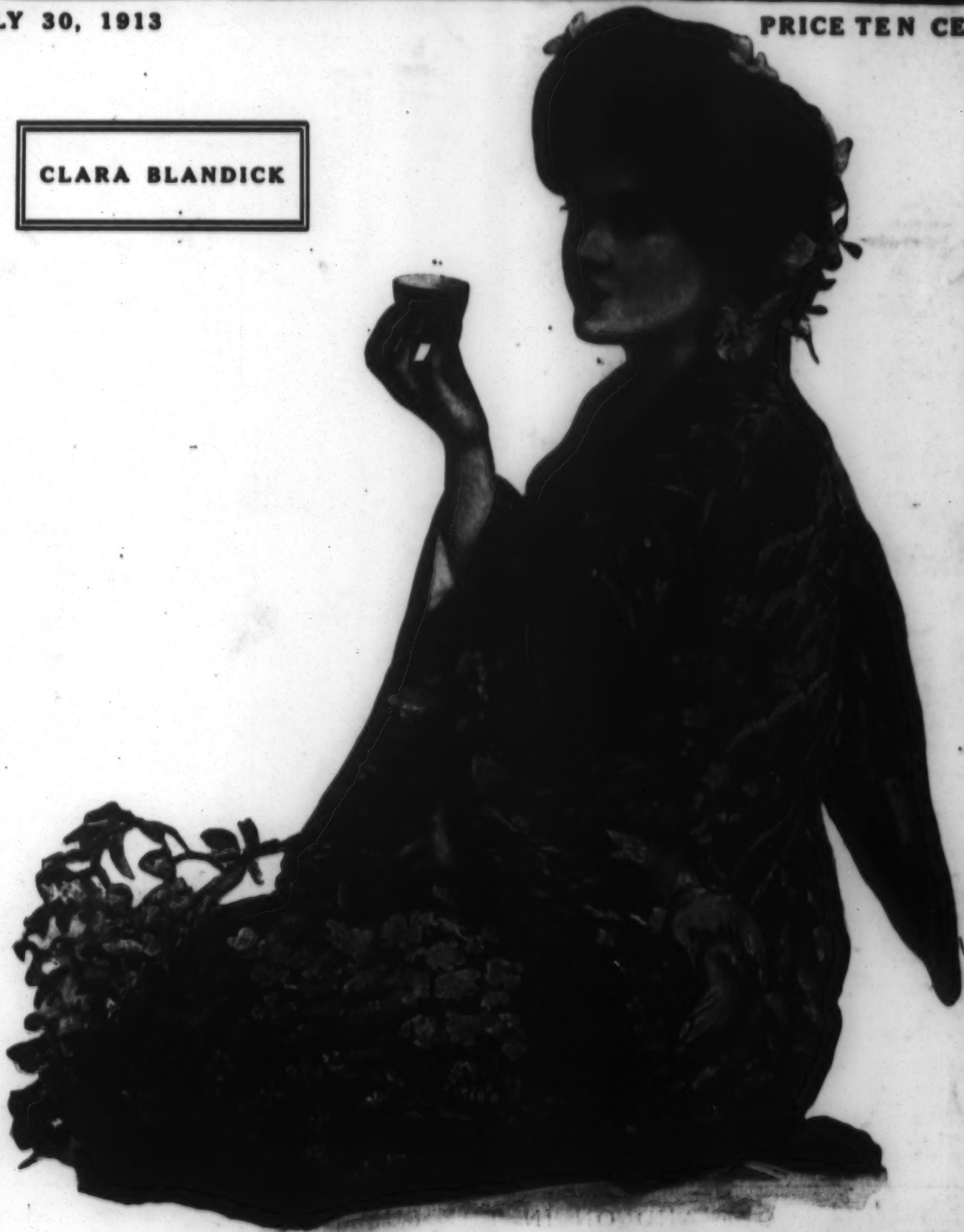
The College Graduate in the Theater

THE NEW YORK
**DRAMATIC
MIRROR**

JULY 30, 1913

PRICE TEN CENTS

CLARA BLANDICK



Thomas A. Wise on Solid Humor



GEORGE CALLE HUNT
ON A BOAT IN
THE MOUNTAIN FORD.



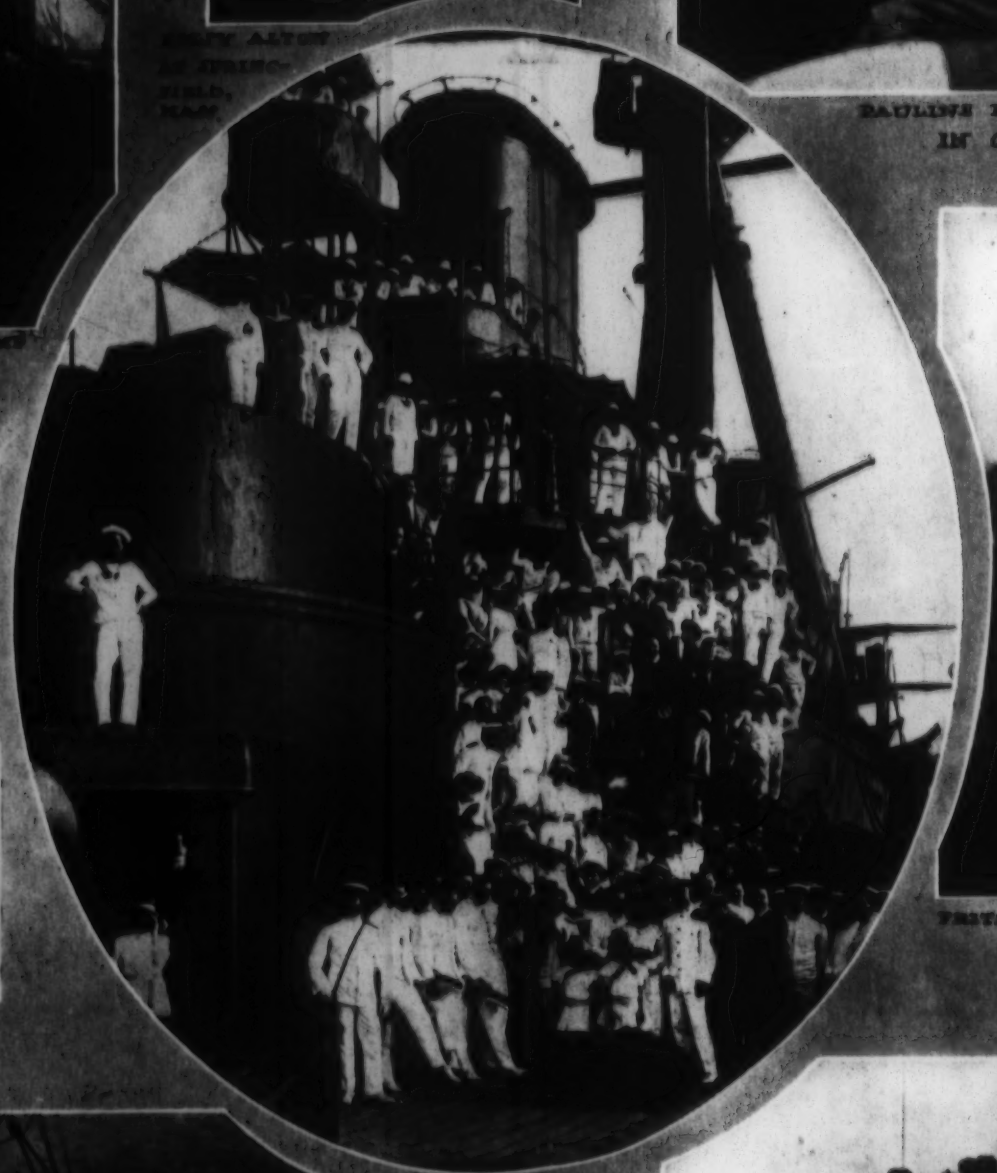
ERST ALTON
ON SPRING
FIELD,
MASS.



PAULINE FREDERICK
IN CANADA.



EARL'S TRUCK AND
ERST JR IN THEIR
NEW CAR.

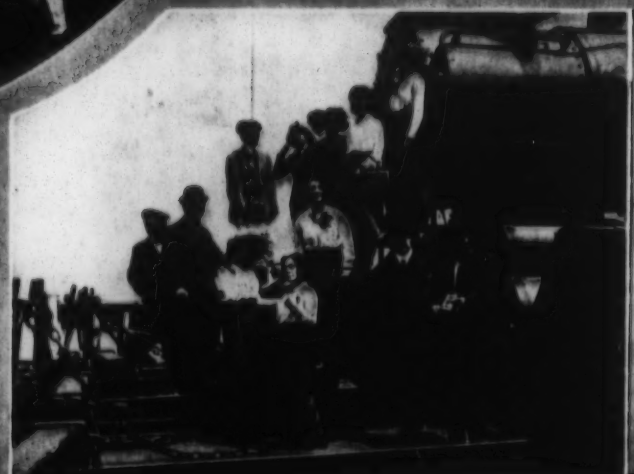


FRIEDRICH VON BERING AND
FOREST HUFF, JR
AT FIRE ISLAND.



KATHERINE GUY AND JENNIE RALPH ON THE "BETTY"
IN FLOUNDER HARBOR.

LEW FIELD
"ALL ABOARD" Co
OF HANLON
BATTLESHIP
"MINA GREGG."



WHO ARE THEY?
A PARTY OF PLAYERS IN BOATS FROM PORTLAND
TO SAN FRANCISCO.

OFF AND ON IN THE SUMMERTIME



THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4 1879

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No. 1806



THOMAS A. WISE ON SOLID HUMOR

THE man who tried to tell us that a man is only as old as he feels may be able to tell something about the relation of a man's weight to his sense of humor. A convention as old as the one that a fat man is funny generally has at least a reasonable basis of truth, though we may not be able to tell offhand just why we believe it.

The question was put to Thomas A. Wise the other day. Mr. Wise ought to know something about the humor of avoirdupois, for he moved up from the lightweight class some time ago and he has had time to think about it. As he came from the center of the Longacre Theater stage to the wings, his motion would hardly be called a bound. Rather it was a comfortable pace, and when he sat down on a convenient chair, he settled with a certain degree of satisfaction. But, as might be expected from a man who knows a good deal about the subject, instead of launching into theoretical opinions, he gave direct statements. About the fat man enjoying life he answered: "I've always thought it was because he saw people laughing at him, and he thought he might as well join in the fun. Then he got the habit."

In *The Silver Wedding*, Edward Locke's play, which Mr. Wise is to grace early next month, he has the part of a clock maker, the most interesting character in an interesting colony of types, the little town of Lauterbach, in western Pennsylvania. I asked Mr. Wise if he thought that the fact that he was stout helped in the acting of this character, for example, and he replied: "Yes. I think that it makes him jollier. Then you naturally think of a German like this clockmaker as fairly well settled on the ground."

"But don't think he is a regular comedian, for he isn't. He is different, and that's one thing that I like about him. Before this most authors, trying to draw Germans, have dropped back into types, mostly the immigrants who hardly know a word of English. This clockmaker has been in the country forty years, and he's a good citizen, but he still has a strong accent. It ought not to make any difference in the comedy of the character that he is not just off the *Kaiser Wilhelm*; I should think he would be welcome because he is more true to life."

"That's one satisfaction in playing the clockmaker; he is so human. In my time I've played a good many kinds of comedy characters. For years I was in musical comedy and straight farce, before I played quieter comedy. In those days they wrote merely funny men—and I guess some authors are writing them yet—characters who are supposed to get a laugh from every line. Don't think that I don't like farce, for I do, but farce is a different proposition from comedy. In a play that isn't supposed to exaggerate types it is a great deal saner to have a character like this old clockmaker in serious mood part of the time. There's a catch in his voice occasionally, and a genuine feeling that ought to make the audiences cry a little, if they feel it as I do."

Which brought a reminder of that very satisfac-

An Interview With the Genial Star of "The Silver Wedding"

tory definition of real humor, as laughter verging on tears. Americans in particular have always been fond of humor interspersed with pathos, making the stories of Alice Hegan Rice and others of like quality widely popular.

Mr. Wise continued: "After all our crook plays, the people are coming back to that sort of play;



THOMAS A. WISE,
As the German Clockmaker in "The Silver Wedding."

they always come back to the sensible thing. And this old clockmaker is pretty sensible. He loves his wife and idolizes his daughter, and most of his other qualities are what we call 'old-fashioned,' but really mean as much to-day as any other time."

The popularity of Mr. Wise himself is still another evidence that the simple, genuine qualities, as shown in his acting, have drawing power. Perhaps they show so plainly because they are really part of the man, the part that keeps him in his place among the

youthful stars. He is rather proud of that place; proud in an honest, unassuming manner. And there never yet has sprung up an imitator who could make him feel nervous at all. The critics of our young actors say that in too many cases they model after George M. Cohan and Douglas Fairbanks, but the charge is not made that any of them are like Thomas A. Wise.

At the same time that he is so young in spirit, he makes remarks off and on that bring reminders he is not a product of last season. In an offhand reference to pleasant associations in *The Gentleman from Mississippi*, he spoke of a friendship with "Bill" Brady that dated back to the days when they were kids together. In the same breath—no, not the same, for Mr. Wise is not trained for Marathons—he spoke of Douglas Fairbanks and himself as the two young stars of the play. Then, reminiscent again, he referred to playing in *Are You a Mason?* and *Vivian's Papas*, which came to life again this season in a musical version as *When Claudia Smiles*.

Mr. Wise has not gone through these various seasons without acquiring a healthy view of life which prevents him from condoning our habits, just because some of them are foolishly youthful. For example, he doesn't like the turkey trot. He was telling of a dance at one of the yacht clubs which he attended with Jefferson de Angelis and Hy Mayer, and, strange to relate, none of them felt that the steps used would be quite familiar. It must have been an interesting group, the three men, sitting on the side lines at a turkey trot assembly and telling reminiscences of quadrilles. Mr. Wise thinks that we haven't yet found a dance that is good enough to supplant the waltz.

Speaking of dances, we mentioned the roof gardens. I asked him if he thought a quiet comedy like *The Silver Wedding* would appeal to flippant Summer tastes, and he answered: "I certainly do. In addition to the fact that August is one of the best theater months in the year, there is the cheerful prospect of out of town visitors who ought to like this comedy. It wasn't many years ago that we came into the Criterion with *The Little Cherub*, a musical comedy, and did remarkable business."

"As far as working in Summer goes, I don't mind that, not in New York, where I can go home to City Island. But I did notice the heat when I went South to play in a stock company at Richmond—what the press agent calls a stock starring engagement. We gave *The Gentleman from Mississippi*, *Are You a Mason?* and one or two other plays. Well, it was warm. I wouldn't be on the stage for more than a minute when my collar would collapse. But on general principles, aside from going South in the Summer, I believe in keeping busy."

Out of curiosity, since he is a man who knows life outside of the theater, I asked Mr. Wise what part of the time he would advise a young actor to spend in the theater, and he answered: "All of it that he can, and make good use of it while he is there."

DAVID H. WALLACE.

THE COLLEGE GRADUATE IN THE THEATRICAL FIELD

By ARTHUR HOPKINS

I HAVE been impressed by the fact, during the last two or three seasons especially, that each year brings more college graduates, both men and women, into the theatrical business. Some make their advent through the stage door and others across the threshold of the box-office. But whether they become actors or associate themselves with the managerial end of the business, it seems to me that the invasion of the college graduate is a good thing. It is a good thing not only for the college graduate, but for the stage and for the theater as well.

I am young in the producing business, but I have been for years a close observer—and not as an outsider—of the trend of theatrical affairs. I can well remember, and the time has not been long since, either, when it really was a rare thing to encounter a young man or a young woman, fresh from college, seeking a connection with a theatrical producer. Of course, other professions and other businesses were open to them, and, for some singular reason, the theater was overlooked. A lingering prejudice, which has given way rapidly in the last few years before the influence of such men as Professor Brander Matthews, of Columbia, and Professor George Pierce Baker, of Harvard, was responsible in some degree for the fact that college graduates did not turn in the direction of the playhouse. But to-day scarcely a shadow of that old prejudice remains. Indeed, in a great many of the smaller colleges of the country, the drama is being taught seriously and effectively, and this teaching has resulted in presenting to the student a view, to say the least, of a new field for his activities.

He is showing a disposition, moreover, to enter it. And, personally, both behind the curtain and in front of it, I think the theater will profit by the advent of the college man and woman. Theatergoers everywhere are demanding better drama, they are being moved by more dignified business methods and are less than ever impressed by circus methods of advertising and, everywhere, the public is demanding a higher tone in theatrical production. The college graduate brings a trained mind, a good foundation of knowledge, and, to some extent, a more cultivated taste than is commonly found. He comes, in short, better equipped to do things worth while.

It used to be, as I have said, that his appearance in theatrical offices was rare. And not always was he welcomed. To-day, though, I should say, roughly speaking, that one applicant in ten is a college grad-

uate and certainly there is no doubt now of their being welcome in all managerial offices. The pendulum is swinging in the other direction. And with its move-



ARTHUR HOPKINS.

ment there is passing the old—and exploded—idea that a player need only know playing to be a successful artist, and that a manager need know only the show business to be a successful showman.

It is quite true, to be sure, that many of our best actors and actresses and our best producers are not college graduates. But I hardly expect to be contradicted when I say that none of them has achieved success, or his greatest success, or climbed to the pinnacle of his career, before he acquired for himself and by himself, through study and observation, an equipment similar to that which the colleges afford their students.

There are exceptions to every rule, of course, but, taking everything into consideration, I believe that of two young men or of two young women bent on going on the stage, the one who is college trained stands the better chance for success. And I believe, too, that the theater and the public at large will gain more from the novice who comes from the college than from the novice who has not that advantage—gain more in the long run and more quickly as well. And this holds good, too, in the business field of the theater.

I have not touched upon the subject of the college graduate as a playwright. His ability in that direction, given special bent by special training under such excellent teachers as Professor Baker, has already been demonstrated. And more and more, in the college class rooms, the drama as drama—and not as literature—is being studied. The analysis of plays has served to teach the novice something about the technique of playwriting, not so much as he is taught about the technique of story-writing, perhaps, but still something, and that is not without its subsequent value, even if it does not make a playwright of him. It does, at least, make a better theatergoer, and better theatergoers, in turn, create the necessity for a better drama and for better playing.

I have felt for a good many years that a serious mistake is made even in the high schools in studying plays as literature. I can see a greater value for the student in studying Shakespeare, for instance, as drama rather than as literature. Academic hands may rise in holy horror at such pagan utterance, but I hold to my view, nevertheless.

In short, I incline to the opinion that changes in the immediate future of the American theater mean an increasing demand for men and women of education and of culture to enter the ranks of our playwrights and our players. And here, at least, is an "invasion" that the American producer ought to welcome and that the American playgoer, I am sure, will appreciate.

BLAMING THE STAGE-MANAGER

From THE STAGE, London

WANT of good manners on the part of stage-managers is a curable fault or evil. The stage-manager who cannot treat his artists with proper consideration and politeness is unfit for his business, for he will not be in sympathetic touch with them, and for this reason every stage door should be closed against him. But the charge of want of system, which W. H. Denny and Harrison Frewin also bring against stage-managers, is not open to so plain a remedy. No doubt most stage-managers are unsystematic, but in that they are as much sinned against as sinning.

It may be said that stage-management should govern the conditions of rehearsal, which is right enough in principle. But the stage-manager is no stronger than the regimen under which he works, and this regimen is very lax. At rehearsals, in particular, time is not the essence of the contract. It is true that a stage-manager will often take from six to nine weeks and even longer in preparing a piece for the public in the West End, whereas with good methods the preparations might be made in three, with probably a better effect; for, as Mr. Denny says, with long-drawn-out rehearsals the artists get heartily sick of the whole thing before the curtain goes up. But because all these weeks, like the wounded snake, drag their slow length along, the stage-manager is not altogether or chiefly to be blamed.

Mr. Denny wants the stage manager to come down to the first rehearsal not with his brain in an inchoate muddle about the piece, but with clear and definite ideas. He will be familiar with the play itself, versed in the scene-plot and its mechanical and other requirements, and will perceive in his mind's eye most of the business of the characters in the various scenes. He will not bring everybody concerned in the production together on the stage in an unmanageable mass. He will set specified times, rehearsing in groups and releasing each group from further attendance as soon as its share in the rehearsal is over. He will not link up the whole until each group is perfect in its work. In particular, the setting of the scenery, assembling the properties, and arranging the lighting effects will be done when only those members of the

staff connected with these matters are present. "Who on the stage cannot recall," says Mr. Denny, "the hours and hours of enforced, wearying idleness that have been unnecessarily imposed while some question of scenery, properties or lighting was being threshed out?" This same stage manager will not leave the inspection and the trying on of the costumes until the last rehearsal. Further, he will remember that the scene-shifters want rehearsing. In this respect much is left to chance, and there are, in consequence, depressing delays on the first night. By rehearsal the stage hands can be made perfect in their movements; and a change taking twenty minutes in the usual rough but not ready way can be cut down to a quarter of that time by co-ordinated and practiced effort.

That is a good deal, if not all, of what a stage manager ought and ought not to do, according to Mr. Denny. In passing, we may note that his group treatment is not suitable for all plays in rehearsal, nor, when carried to excess, for any. In musical pieces it may mean a great saving of time, and in many plays it is practicable to a large extent; but to rehearse a work piecemeal until almost the final preparations will deter the stage manager from seeing the piece speedily as a whole in actual representation, and may lead to a cut-and-dried, mechanical rendering instead of an interpretation that has unity of effect and the invaluable quality of atmosphere. In the matter of *mise-en-scène* and lighting the artists should, as soon as possible at rehearsal, be placed in the circumstances in which they are to act. To leave the actors on one hand, the scenery on another, and the dresses on a third, and to bring these elements suddenly together a day or two before public performance and expect them to form a consistent whole, is not good reason or good art.

Mr. Denny is unconsciously changing the stage-manager into the producer, whom he seems to regard with considerable suspicion, for he says that the producer arrogates to himself too much authority. In any case, the average stage-manager, certainly, is not equal to the work required from the producer. The stage-managers trained under the stock system are dying out. The services required from a stage-manager now are,

the moment after production, not what they were. Hence the stage-manager, though he remains, has his real value and significance in the producer. But seeing the conditions of long runs and long tours, the producers are only wanted upon occasion; and the occupation does not seem at all a lucrative one holding out many inducements for any one to prepare for it as a separate branch of stage work. It follows that, while ordinary stage-managers incline to slackness because of a weakened position, many would-be producers take upon themselves more than they are competent to carry out. The modern plan of production under which an elaborate study and exposition of a play is made not only dramatically, not only histrionically, but also in conjunction with the allied arts of the stage, means as a rule a task beyond the capacities of a single man. This higher stage-management, rendered possible by the improved resources of the theater, should take, rather, a triune form. It should be shared as far as possible by the author, the actor-manager or director of a theater, and the producer.

COSSIP

Al. Trahern, who has operated the Trahern circuit of theaters on Long Island the past six years and also conducted stock companies in San Antonio, Nashville, and Philadelphia, has been engaged by William A. Brady and will manage the Ready Money company, opening at Norfolk in September. Twelve years ago Mr. Trahern was in the employ of William A. Brady as stage-manager.

Howard E. Potter has been engaged as treasurer and road manager for the coming transcontinental tour of Madame Melba and Jan Kubelik. Ninety concerts will be given in the largest auditoriums in this country, Canada, Mexico, and Cuba, under the management of Loudon Charlton.

Mr. and Mrs. Hobart Cavanaugh (Florence Heston) have rented their cottage in Ventnor, Atlantic City, and gone to the mountains in Pennsylvania. They are under contract with William A. Brady for next season.



BACK OF THE CURTAIN



"DON'T call me a minstrel king," pleaded George Evans. "Every man who puts on burnt cork is crowned king of the minstrels."

"What would you like to be called?" I asked Honey Boy, with whom I sat in seashore democracy on a bench in front of the Brighton Theater, where he and his sixty other honey boys are providing the chief entertainment. It is the only place I have known where a star mingles on terms of easy familiarity with the audience which is shortly to be entertained by him. The performers pace the boardwalk or sit on one of the inviting green benches until the necessity of make-up drives them within. While Mr. Evans and I talked of minstrelsy a nervous friend came up, doffed a hurried hat, and said: "We're pulling the watch on you, George."

But the calm mannered Welshman, unperturbed, stared out over the tumbling waters and talked of minstrelsy, and I sat on contentedly in the star-shine—Evans star-shine.

"It amuses me to hear people talk of the decline of minstrelsy," said the slim, quiet voiced man to whom the name of his ballad clings as a burr. "Honey Boy" is as indelible from him as Monte Cristo from James O'Neill or "Casey at the Bat" from De Wolf Hopper. "True minstrelsy is in its infancy. It is gaining ground continually with the clean, middle class, respectable audiences. The kind of people who like girls and legs prefer musical comedy. The minstrel audiences are permanent."

"It's funny to hear the sighs for 'vanished minstrelsy' and the groans for Jack Haverly, W. C. Cleveland, and Primrose and West. I was with all of them, and in spite of the claim that they showed 'the negro at his best,' their entertainments were all omissions. They contained Chinese acrobats, and Japanese contortionists, strong men and other circus features. They were really variety shows with some negro features. They represented the negro of that day. But the negro, like the rest of the world, progresses. He changes, and I am showing the negro as he is to-day, smarter, perter, and keener, if less sentimental."

"Minstrelsy is a satisfying form of entertainment, for it contains wit, humor, sentiment, music, and action. The persons who say they don't like minstrelsy don't know it. You ask when they saw a minstrel show last, and they answer: 'I don't remember. It was a long time ago,' or 'I saw an amateur minstrel show once.' If a man were to judge opera or drama by an amateur performance we would think we didn't care for either drama or opera."

"The future of minstrelsy?" I suggested, but I paused to watch a fat woman caught in a wave, turn an involuntary somersault on the beach.

The general smile was reflected in George Evans's face, and I saw there a resemblance that was startling. I told him of it, and he begged me not to tell her. I won't. He has a smile like Maude Adams's, made of equal parts of mirth and pathos, and undeniably sweet. His eyes are like hers, gray and bright and steady, thoughtful rather than merry, yet he is probably the only man in the United States who has never seen Maude Adams.

"Minstrelsy will be a staple form of entertainment when you and I are past need of entertainment," he said. "I am trying to idealize and poetize the negro condition of to-day. What the spirit of future minstrelsy will be I don't know, for to be true minstrelsy it will reflect the negro as he is, and what he becomes will depend upon him. The future of minstrelsy is up to the negro. Not in rendition but in pattern of life, for throughout the country, and especially in the South, where they know the negro best, they prefer a white man for minstrel. They say the negro minstrel is likely to overplay."

Make-up called and Mr. Evans rose. We had a parting word or two about the beginning of his career. Its cradle was Streator, Ill. He went out with five companies, a repertoire, two varieties, and two medicine troupes, grandly departing in a train, but walking ingloriously home at the end of five weeks.

The personal background of the "president of minstrels," he told me, contains two forms of recreation. He plays second base in his own baseball nine, formed of members of his company. He is allowed to make a good showing in that now and then, because "if I weren't I could fire the players," he laughed. "Baseball is my recreation, but pinocle is my disease."

"Who are your successful rivals in the game?"

"Any one who plays pinocle," he rejoined with the Maude Adams smile, and I was bereft of the star-shine.

The long tour of the Fine Feathers company is nearing its end. Rounding out the full fifty-two weeks of a solid year's achievement, it will close at Long Branch Aug. 9.

The organization of notable players will remain the

same with one exception, Amelia Summers retiring from the part of Frieda, in which she will be succeeded by Lydia Dickson.

Frank Connors has returned from a fortnight's outing in the mountains of New Hampshire.

It is difficult to recognize the reckless girl, the most audacious character in *Damaged Goods*, in the picture of Adrienne Morrison (in private life Mrs. Richard Bennett), published on this page. Mr. Bennett and his family, in which you will notice the feminine element predominates, live simply and happily in a home of their building at Palisades, N. J.

Eva Davenport, bearing her new honors of second time grandmotherhood proudly, has gone for a month to Mount Clemens, where the waters make grandmothers look girlish.

Samuel W. Gumpertz, popular for all other reasons, is dreaded for his unfailing memory. To sit beside him at the Brighton Beach Theater is to hear dates of past performances that mix ingenues and grande dames in an undistinguishable mass in our consciousness.

"He played for me at Colonel Hopkins's Theater in Chicago twenty-five years ago," he said of long, lank Semon, who is still as agile as a boy, and who extracts more tunefulness from a hatrack than most persons do from a piano.

Theodore Roberts received a proposal of marriage from a Denver woman who was moved to tears by his recital of the miserable menus of the scene of his Winter and Spring engagement, Ludlow Street Jail.

There's something in the reaction of plays and environment that is potent. The author and actor of *Any Night* sent this complaint from London after stepping off a slow steamship at Tilbury Docks.

"H— My ten days' trip was nine. I've been cheated."



MRS. RICHARD BENNETT (MABEL MORRISON) AND CHILDREN.

Clara Morris is removing the precious possessions she has been gathering for thirty-six years at her home, The Pines, at Riverdale-on-the-Hudson, to Fairview, the yellow and white villa at Whitestone, L. I. Fairview was for forty years the home of her husband, F. C. Harriott's father. For fourteen years it has been vacant, a caretaker making a daily round of the deserted rooms.

Miss Morris, her husband and mother, will live there. Miss Morris has partly regained her vision. For three years she has lived in the most rigid solitude, no one but her family having been admitted to her sickroom. Prophets predict that, though she will mourn the passing from the old home, the change of environment and the comparative relief from hitherto pressing anxieties will react for her health.

Theodore Friebe, despite the claims of two-a-day, has plunged fathoms deep into the study of Japanese,

and has become so proficient that he can express fluently his opinions of the California situation in the tongue of the yellow peril.

Ruth Richmond, who has an apartment at 30 Vermilya Avenue, in the heart of Uptownville, claims to have discovered the very core of burlesque. It exists in the man upstairs who insists on singing at hours that vary from midnight until three in the morning.

"Rest, rest for the weary,
Peace, peace to the soul."

Ida Mülle is an anomaly. Tiny of stature, she is huge of heart, else she would be enjoying the cool breezes of mountains or seashore, instead of remaining in town to organize agencies for an improved clothes washer, backed by her own money, but without profit to herself, to keep several young heads above bankruptcy waters in the between engagements period.

William Hammerstein, while negotiating for the return engagement of Lady Constance Richardson, said to his father: "Reports differ about her dancing."

"That doesn't matter," retorted Hammerstein père. "She doesn't dance with her feet. She dances with her titles."

Laurette Taylor is winning a strong popularity this long season of hers, not only as an artist but a genuine, every-day, good-for-wear human being. She pouts disdainfully at the theory of scholarly aloofness for the player. She believes an actress should get into the thick of the fray of life, fighting, bleeding, laughing, weeping, dying finally among humankind. Solitary self-worship is not in her list of attributes.

Evie Stetson, in private life Mrs. Samuel W. Gumpertz, wife of the silent, smiling, never resting manager, says Amelia Summerville's eighteen-year-old daughter, is as pointed and pithy of speech as is her mother. "The child looked me over," said Miss Stetson, "and said, 'It beats all how you fat women keep your husbands.'"

A chatty Denverite, meeting Theodore Roberts, said "I've lost sight of you the past season. What have you been doing?"

Hiding a smile behind his Ludlow-grown whiskers, Mr. Roberts replied: "The last six months I played the judge in *The Almonics' Club*."

Charles L. Wagner, before sailing for Europe, bought a hundred-acre tract farm at Pompton Lake, N. J., which he named "Dapplemeer Farm," in memory of the farm of that name in *Money Moon*.

Edith Ellis is not a boastful woman. When, therefore, she waived complaints about Mary Jane's Pa and The Seven Sisters and The Love Wager and said, "You have yet to see my best production," everyone was surprised. Everyone tried to remember and looked blank.

"It is my very best play," insisted Miss Ellis, drawing her beautiful sixteen-year-old daughter into the room.

"Permit me, ladies," she said. "My very best play."

THE MATINEE GIRL.

PROFESSIONAL COMMENT

C. D. Ferguson has assumed the management of the Auditorium Theater in Van Wert, O.

Nina Melville, daughter of Emilie Melville, has been engaged by Harrison Grey Fish for her original role of Esther, with Mrs. Fiske, in *The High Road*.

Percy Wenrich, composer of many popular song successes, has written the music for Miss Swift of New York, Julian Eltinge's new musical comedy, which will be produced at the Apollo Theater, Atlantic City, in October, by Al. H. Woods. Mr. Eltinge has written the lyrics to the majority of the numbers to be used in the production, including "Jack o'Lantern Moon," "In My Dream of You," and "The Game of Eyes," which will be produced in an elaborate manner.

William Morris has been engaged by William A. Brady to create one of the leading parts in *The Family Cupboard*, which will be an early production at one of Mr. Brady's Forty-eighth Street theaters. Mr. Morris is anxious that it be known that he has no connection with a vaudeville act known as William Morris and Company.

Mr. and Mrs. Severn De Deyne (Mabel Estelle) and their son "Ted," are spending their vacation motoring through New England.



The longer Raymond Hitchcock's tours, the better are the stories he brings back to Broadway. With him getting back in the middle of July, after having seen most towns worth seeing and some that weren't, his tales are the best ever.

One is about a chicken soup spring in Utah. All you have to do is reach down with a cup, bowl or whatever you prefer, add salt and pepper, and serve. It's only nine miles from Salt Lake City, too, giving all the pleasure of home. Mr. Hitchcock discovered it on a visit to the city a number of years ago, but then he was alone. He confided the secret to a few friends, and they laughed at him. Imagine it, doubting one of Raymond Hitchcock's stories!

This time he took the members of his company along, equipped with salt and pepper implements of family warfare. The Red Widow trouper now swear that it's all true, but then they've been traveling with Mr. Hitchcock for months.

Our Baron Munchausen brought back with him a wolfhound. When he bought it in Washington the size was that of an ordinary puppy, but before he hit Nebraska—he dodged Missouri—the dog required a palace horse car. Mr. Hitchcock—pardon us, the Baron—says the hound is now on his farm at Great Neck, L. I. The pigs object to its increasing notoriety.

A story told of Sir Herbert Tree and Cyril Maude relates that the two friends were standing outside of His Majesty's Theater after a matinee performance of Tree's *Sven-gali*. They overheard a man slightly under the influence giving his views on the performance. The stranger declared that Tree was a pretty fair actor.

"As good as Cyril Maude?" asked Tree, maliciously.

"Sir," was the indignant response, "I consider Cyril Maude one of the ten or twenty best actors in London."

The London production of Joseph and His Brethren has stirred up all sorts of a fracas. There is an old English law forbidding the presentation of plays founded upon Biblical subjects. Yet Joseph and His Brethren was submitted to the censor, and that official evidently found it so worthy that he licensed it in spite of the law. Several other managers who had vainly attempted to have Biblical plays licensed thereupon rose in their wrath and sent fiery epistles to the Times and other London papers, accusing the censor of favoritism and all sorts of terrible things. One went so far as to intimate that the censor had been unduly influenced. The producers of the play rebutted with a simple statement of the manner in which the license had been secured, and it is now up to the censor to explain why the old law has been ignored.

BASTONALLY SPEAKING.

I stand with right arm raised aloft
To silence all pretenders
That classic dances should be sent
To rest with old suspenders.

They are not second, quite, to none.
As shown in vaudeville
But none deny that in their class
They're next to nothing still.

— Arthur E. Krows.

A correspondent writes: "The programme consisted of music and grand opera."

In adjoining columns of a New York paper there appeared last week the opinions of Walter Damrosch and Irving Berlin on ragtime. The former said: "Ragtime tunes are like pimples. They come and go. They are impurities in the musical system which must be cleared out. If Europe really adopts ragtime it will deserve all the injury it will receive."

Mr. Berlin said: "Ragtime is taking London by storm. The English are simply going crazy over it." And a passenger on the *Kronprinz Wilhelm*, which brought him, said the voyage was ragtime from start to finish. Even the helmsman caught the fever, and brought the ship in with a tango motion.

We shall be interested to learn how the *Kaiser Wilhelm II.*, on which Mr. Damrosch sailed, took her course.

The New York Times sums up Oscar editorially: "There is no accounting for Ham-merslein, but he is perpetually interesting."

AIN'T IT AWFUL, MARCEL?
She got a better notice, dearie,
But I'd forbid that I should fear 'er.
For I should worry, Geraldine,
And cast reflections on THE MIRROR.

A. E. K.

The Actors' Equity Association has adopted a motto from Marcus Aurelius, which could hardly be more pat. It is this: "Love the art, poor as it may be, which thou hast learned, and be content with it; making thyself neither the tyrant nor the slave of any man."

One of those printer humorists made a review in the Indianapolis News read: "The members of this act formerly played on instruments for their own diversion."

THE LIVELIEST "DEAD MAN"

Lew Benedict, Famous Minstrel, Protests Against Obituary

Lew Benedict, the famous and venerable minstrel, denies a published report of his death in the following characteristic letter, which bristles with virility and humor, to the dramatic editor of the Boston Globe:

"I have just received a clipping from the good old Boston Globe in which it reads that of the four endmen that played with the 'Meisteringers All Star Minstrels' at B. P. Keith's Theater two years ago, Hughey Dougherty was quite ill in a hospital in Philadelphia, and that George Thatcher and Lew Benedict were both dead. I wish you would correct this statement, as I am the liveliest 'dead man' you ever saw at present, which I can prove to my many friends in Boston and the readers of the Globe if the manager of the B. P. Keith Theater will send me contracts to come on for two or more weeks. Regarding Dougherty, Thatcher, and John Healy, I have not seen or heard of them for over a year, but Lew Benedict is still on earth and in fairly good health.

"I have been writing for time on the vaudeville circuit and thought it funny I did not get any replies. The managers must have read your article in the Globe, and being dead were waiting to find out where to direct, up or down.

"With best wishes to all, I am the same Old Lew as of old.

"LEW BENEDICT.

"SYRACUSE, N. Y."

FIELDS IMPORTING AN OPERA

E. Ray Goetz is in England to meet R. Leoncavallo, the composer of *Pagliacci*, and write the lyrics for the new light opera which the Italian composer has all but completed. Mr. Goetz leaves with the permission of Lew Fields, with whom he is under contract, and Mr. Fields will exercise an option on the American rights to the new opera, through an arrangement with Henry Waterson, the music publisher, of this city. This new opera, as yet unnamed, will be produced early in September at either the Prince of Wales Theater or the London Hippodrome, by Albert de Courville, managing director of the Moss Empire Circuit of England. The opera will be in two acts, with the book by Max Pemberton, the famous English novelist, with several scenes written by Sir J. M. Barrie. If the effort meets with success abroad it is not unlikely that Mr. Fields will give the opera an early American presentation. Irving Berlin is said to have made arrangements for the London engagement of another opera by Leoncavallo.

"MERRY MAGICIAN" GONE MAD

Louis Krieger, of this city, known in the Adirondack Mountain towns, which he was wont to tour during the summer seasons as "The Merry Magician," was brought back by his son James Krieger, who had received a telegram stating that his father was acting queerly.

On the train the elder Krieger became violent and attacked the younger man, nearly choking him into unconsciousness. Arrived at the Harlem Station of the New York Central, with the assistance of Patrolman McDermott, Krieger was conveyed to the psychopathic ward at Bellevue for observation.

CLARKES ARE OFF AGAIN

Harry Corson Clarke and Margaret Dale Owen, having finished a sixteen months' tour of Australia and New Zealand, starting under J. C. Williamson and topping the bills for twenty weeks on the Rickard's circuit, under the management of Hugh D. McIntosh, are to resume their vacation tour of the world. The Clarkes sail for South Africa, visiting all the important places on the East Coast, and taking a trip up the Nile. Before returning to London they will visit Mrs. Clarke's former home in Haifa, Syria.

BEECHURST MINSTREL SHOW

The members of the Beechhurst Yacht Club, including many representatives of the theatrical colony, gave a minstrel show on Sunday night. James J. Corbett was inter-locutor. Others on the programme were: Harry Bulger, J. K. Emmett, Arthur Rigby, Happy Jack Gardner, Will Redmond, Joe Maxwell, Jack Allman, Harry Mayo, Walter Burke, Jack Wilson, Harry Rich, Elita Proctor, Otis, Marie Stoddard, Virginia Grant, Cooper Brothers, Operatic Kids, Majestic Musical Four and others.

MRS. "LEFTY" FLYNN TO BE FREED

Irene Leary, former Winter Garden show girl, now Mrs. Maurice Bennett ("Lefty") Flynn, bride of less than six months, obtained a referee's recommendation for divorce, July 25, in Syracuse.

Testimony in the case showed that the late famous Yale football player had been found in company with a woman other than Mrs. "Lefty." The case was mildly contested.

FATHER INHERITS HER ESTATE

The will of Della Fox Levy, who died June 15, has been filed for probate in the Surrogate's Court. The entire estate, estimated at \$15,000, is left to her father, Andrew J. Fox, of St. Louis. Her husband, Jack Levy, and all her brothers and sisters consented to the probate. Lily Roth, her sister, is named as executrix.

THE SECOND EPISTLE OF OSWAL

Concerning a "Wise Guy"

BY OSCAR C. HARRISON.

GREETING:

And it came to pass that there was a certain man, learned, keen of wit, and an authority (all in his own mind), and he did know everything; and when the people heard of him he was called the "WISE GUY."

Thus saith the fretful person:

I would rather have my suspenders break in two places than to lose my only collar button under a folding bed fifteen minutes before train time.

And the WISE GUY journeyed to the "GREAT CITY," for he had decided upon his career. He was to be "a actor."

Diamonds sparkled from his cravat and the bosom of his shirt, and his fingers were heavy with rings. His pockets were lined with gold and other coin of the realm and he made friends, quickly.

Wonderful is he who can make a fourteen and a half shirt to fit a fifteen and a half neck; more wonderful is he who maketh a fifteen and a half collar to fit a fourteen and a half shirt; most wonderful is he who can make "two bits" act like "two plunks."

And the WISE GUY's elastic ceased to fit his "bank roll," for it had shrunk to naught.

Then did he betake himself to a "bean-ery" and procure a position as first assistant broom, and the days were long.

And it came to pass that the WISE GUY managed to save a few simoleons out of his weekly stipend until he had accumulated a small bundle, and again his thoughts turned toward the stage.

And there was a man named Vaud de Villious, a manager and a producer of things theatrical, and to him did the WISE GUY go and tell him of his ambitions. And the man Vaud de Villious did wrinkle his brow and squint his eyes, and then, passing his fingers through his hair (as if it were very difficult for him to think), he sighed and spoke to the WISE GUY, say-

"FRIEND SIR:

"Thou art a wonder.

"Thou needest no teachings concerning the stage. I read in thine eyes thy ability. Thou art greater than the greatest alive, aye, thou art even greater than they that have gone before thee. But thou, thou art not a dead one!

"To master Shakespeare, for thee, 'twill be easier than slipping the paper from a caramel. As Romeo thou wouldst be lovely, charming; as Macbeth thou wouldst be masterful, all powerful. Thy poise is perfect, and thy voice, as the voice of thunder, or, calm, as the cooling of a dove.

"Give thyself into my hands. I will present thee, though it be only once I will present thee before the populace that we may know and appreciate thee. Thy success is assured. Beside thee, there are naught but pikers!"

Thus spake the man Vaud de Villious. And the WISE GUY believed it, yea verily, he KNEW it, and he signed a paper with the man Vaud de Villious and paid for the signing thereof "one case note."

And there lived in the "GREAT CITY" one Co Me Dious, a writer. To him did the man Vaud de Villious send the WISE GUY. And Co Me Dious did prepare for the WISE GUY an act, called a sketch, and named "THE SCHOOL FOR SQUIRRELS," in which the WISE GUY was to play the part of one GENERAL HICKORY, the Chief Nut. And the WISE GUY liked the part exceedingly, in fact he became "nutty" over it.

And behold, after he had paid for the work of the writer Co Me Dious, and the man Vaud de Villious had separated him from the balance of his fortune, the time came when he was to make his first public and professional appearance. And he, together with his COMPANY, did go to what in those days was called a "theater," and there they were "billed" and given (as the WISE GUY was made to believe) the best "spot" upon the bill, namely, eleventh in a field of fifteen. And they were to appear at twelve, midnight!

And they proceeded to a room to dress, but there were none ahead of them.

Verily I say unto thee, if thou shouldst take it upon thyself to become an actor, learn thy lines well, so thou wilt be able to do thyself and thy associates justice. For if thee stumblest upon a single word thou art apt to fall and break thy contract!

And it came to pass that the hour of twelve was at hand, and the WISE GUY and his COMPANY did appear before the public.

And he was a "hit"! He was a success!

Verily I say unto thee the small boy in the gallery is a fiend and loveth a egg the most when it is aegins, and whosoever is struck thereby

Accursed be a tomato when it smiteth thee and bursts, for one seed in thine eye stingeth like the tongue of forty bees upon parts unknown.

If thou wilt be an actor, it is essential for thee to learn the art of dodging as well as the art of elocution.

There are more "Fast Days" in the calendar of an actor than "Matinee Days" in a "BROADWAY SUCCESS."

And the WISE GUY was canned. Yea, verily, the mark of the "HOOK" is still red upon his neck!

DREAMLAND PIER OPEN AGAIN

The old Dreamland Pier at Coney Island, which was closed last month as unsafe by engineers of the Dock Department, was reopened to traffic July 24.

The PUBLICITY MEN

The Academy of Music Stock company was advertised last week in lavender twenty-four sheets. All lines but the name of the play were in black and that was in white. Rather fancy!

Evidently Pink Hayes, alias Charles W., is on speaking terms with Sheriff Harburger. He has secured a dispensation from him to have Within the Law given at a special matinee in Sing Sing. The scheme is to move company and newspaper men on a special train, with a continuous performance en route by the sheriff. The story went into all the papers, but unfortunately there was a big fire at Sing Sing a couple of days later, a riot came along and a few other things. Among these were a few kind words from the *Evening Sun*, a "lead" editorial:

AN IMPUDENT PROPOSAL.

The proposal that the play entitled Within the Law should be performed in the Sing Sing prison before a convict audience is so amusing and disarming that it is difficult to believe that such a plan really exists. Yet the project is actually afoot and its authors have the impudence to pretend that the performance has an educational and uplifting tendency. We believe that most persons with normal intelligence will be revolted by the idea.

The play, supposed to depict "life in the underworld of New York," is the most conspicuous among several such dog-meat dramas which have appeared in very recent years. Thousands of persons of few wits and little understanding have thronged to see this bit of dramatic scavenging, and have doubtless thought they were watching an image of life. There is no law to prevent the public from going to see such plays in a theater if they wish to put their time and money to such unprofitable use.

But the suggestion of giving this piece in the state prison is not less than outrageous, and the more so since the purpose is, unmistakably, to advertise a sensational play at the expense of ordinary decency and minimum common sense.

Hayes also got space for a letter by the producers to Secretary Bryan offering him \$24,000 a year as press agent for Within the Law.

The souvenirs given out at the Jardin de Danse, at present the locale of dancing enthusiasts, are not selected by Edward Everett Pidgeon. Otherwise the patrons would not have been handed the other evening whistles in the shape of pigeons. When the popular press agent saw them he took one himself, for the first time in the history of the place. Carter De Haven chose the birds after a day spent in toy-shops.

Whoever he is, the man who keeps the cables busy with dispatches about Anna Held is a real press agent. It begins to look as if she would really descend upon us in the near future. We have heard recently about her diamond-studded stockings, her many proposals, the automobile accidents she enjoyed, etc. Altogether there was so much printed about her that an editor of the *Sun* was inspired to write an editorial on "Players in the News," mentioning Anna Held.

In the matter of jewelry there is Eva Tanguay's press agent, who rakes up a story a year old about her losing \$10,000 worth. The *Tribune* gave a half column, giving the year's developments, or lack of them.

And now we learn that the imitation pearl necklace found in Paris was a vaudeville "stunt." The cables don't tell us his name.

W. R. Sill got the name of Lew Fields into several humorous accounts of tennis matches at Rockaway. The man who won was mentioned in the last paragraph, but Lew appeared in the headlines and all through the story. The matches were held on courts back of his home.

Dexter W. Fellows has caused it to be known that he was married on April 19. The ceremony was performed at the Church of the Transfiguration, and his name was signed Eugene von Brietholts Roderstrom.

Because of illness in his family which requires his presence in Washington, Frank Morse has resigned as business-manager for Henry Miller. He will be dramatic editor of the Washington Post. Unless the desk has been moved, the landscape will be familiar, for Mr. Morse served in that position in other years.

When Sir James M. Barrie was caught in an elevator the other day he paid a compliment unconsciously to John D. Williams. The London reporter, taking advantage of the fact that the "lift" was stuck, asked a few questions, and Mr. Barrie answered that the public in America knew more about his plays than he did. For example, the comedy which we have heard so much about as The Legend of Leonora, Mr. Barrie says has not been named.

BINGHAMS ENTERTAIN YACHT CLUB

Amelia Bingham, assisted by Lloyd Bingham, Lisle Leigh, Berry Hillborn, Robert Ellis, and John Boone, entertained recently Commodore Blackton and the Atlantic Yacht Club at Sea Gate, with part of her vaudeville act. Big Moments from Great Plays. After the performance Mrs. Bingham entertained her little company at lunch and dinner at the club house.

PLAYS AND PLAYERS

The New Productions Coming and the Actors in Them

The following is a list of the new plays that have been announced by the various producers, with the casts, so far as engagements have been made:

AMERICAN PLAY COMPANY:

A play by Margaret Mayo, with Jane Cowi. Under cover a drama, by Christie Mathewson and Edna Johnson Young.

AMES, WINTHROP:

The Great Adventure, by Arnold Bennett, at Gotham Theater about Oct. 1, with Janet Beecher and Sara Allgood.
Prunella, or Love in a Garden, by Granville Barker and Lawrence Houseman, at Little Theater about Oct. 1.
Her Own Money, by Mark Swan, at Comedy Theater in September, with Julia Dean.

ANDERSON GAIETY THEATRE COMPANY:

The Gaiety Jubilee, by George V. Hobart and John Golden, at Chicago Aug. 24, with Gene Lunessa, Al. Shean, Catherine Hayes, Rock and Fulton, Tom Waters, Will Philbrick, Maxine Brown, Hazel Cox, Sarah McVicker, and Franklyn Farnum. The production will be at the Gaiety Theater Oct. 18.

ANGLIN, MARGARET, IN REPERTORY:

The Taming of the Shrew, Twelfth Night, As You Like It, and Antony and Cleopatra, with Charles Dalton, Eric Blind, Ian MacLaren, Max Montrose, Allen Thomas, Wallace Weddcomb, Ruth Holt-Boncault, Felice Morris, Florence Wollersien, Harry Barfoot, Donald Cameron, Elizabeth Ivan, Harry McCallum, Roy Porter, Mac Arnold, Max Fisher, Eugene Shakespeare, and Fuller Melish.

BARTHOLOMAE PRODUCING CO.:

Kiss Me Quick, by Philip Bartholomae, at Shubert Theater Aug. 4, with Arthur Aylesworth, Frederick Santley, Sadie Harris, Richard Tuber, and Laura Laird.
When Dreams Come True, by Philip Bartholomae and Sylvio Hein, at Lyric Theater Aug. 18, with Joseph Santley, Donald MacDonald, Baranoff, Fraser Coulter, Edward Garvie, Clyde Hunsdell, Marie Flynn, Anna Wheaton, May Vokes, Amelia Sumerville, and Ann Mooney.

THE BIRD CASE, by Austin Adams.

BLASCO, DAVID:

Le Secret, by Henri Bernstein, with Frances Starr.
The Man Inside, by Roland Mollinoux, with Edward H. Robins.

A play by John Frederick Ballard.

BICKERTON, JOSEPH P., JR.:

Adèle, by Jean Briquet and Paul Herve, at the Longacre Theater on Aug. 28, with Georgia Calne, Edith Bradford, Dallas Weir, William Danforth, Harry C. Bradley, Jack Warrington, Florence Deshon, Dorothy Barry, Jane Hall, Helen May, Edna Dodsworth, and Betty Brewster.
The Love Lash, by Anna Steese Richardson and Edmund Breece, with Grace Filkins, in September.
The Rule of Three, by Guy Bolton, about Jan. 1.

BRADY, WILLIAM A.:

The Family Cupboard, by Owen Davis, in August, with William Morris.
Believe Me, Xantippe, by John Frederick Ballard, with John Barrymore and Mary Young, Aug. 15, at the Thirty-Ninth Street Theater.

A new comedy by Avery Hopwood, with Grace George, early in September.
The Co-Mediant, by Rita Weiman and Alice Leal Pollock, early in September.

Come Home, Smith, by James Montgomery.
The Lone Star Girl, musical version of The Texas Star, at the Forty-Eighth Street Theater.
Any Woman Would, by MacDonald Hastings, with Grace George.
Op o' My Thumb, a pantomime.

COHAN AND HARRIS:

Seven Keys to Baldpate, dramatized by George M. Cohan, at Astor Theater Sept. 1, with Wallace Edginger.
Cooper, Hoyt, Inc., by Hugh Ford and James Montgomery, in September, with Douglas Fairbanks.
New musical play at Atlantic City Sept. 1, with Raymond Hitchcock.

Nearly Married, by Edgar Selwyn, at the Gaiety Theater Sept. 1, with Bruce McRae, John Westley, James O. Marlowe, Schuyler Ladd, Mark Smith, Virginia Pearson, Jane Gray, Ruth Shesley, and George Lawrence.
530 Per Cent., by Porter Emerson Browne, in September, with Robert Ober, Katherine La Salle, Archie Boyd, Pauline Dufré, Charles Verrier, George Parsons, Edward Gillespie, Mrs. Stuart Hobson.

CORT, JOHN:

The Elixir of Youth, by Zillah Corington and Jules Simonson, at the Cort Theater, Chicago, Aug. 3, with Frank Bacon, Amelia Sumers, Marie Taylor, Bessie Bacon, Winifred Bryson, Joseph Brennan, Harry Mestayer, and George Barnum.
The Ham Tree, by George V. Hobart and Jean Schwartz, with McIntyre and Heath, at the De Kalb Theater, Brooklyn, Sept. 1.
The Menace, by Anne Crawford Pierson.

DE KOVEN OPERA COMPANY:

Rob Roy, by Reinhold de Koven and Harry B. Smith, at the Liberty Theater, Sept. 15, with Bessie Abbott.

DILLINGHAM, CHARLES:

A farce, known in Paris as The President, to be given at Garret Theater Sept. 15.

FISKE, HARRISON GREY:

A comedy by Ferenc Molnar, called in Hungarian The Guardsman, at Lyceum Theater Aug. 28, with Julian F. Strause, Florine Arnold, and Rita Johvet.

A comedy by Hutecheson Boyd and Rudolph Bunner, at Atlantic City on Oct. 18.

FORBES, JAMES, INC.:

The Shadow, by Dion Clayton Calhoun and Cosmo Gordon Lennox.

FRASER, HARRY H.:

The Silver Wedding, by Edward Locke, at the Longacre Theater Aug. 11, with Thomas A. Wise, Alice Gale, Mary Mallory, Edna Temple, Violet Moore, Calvin Thomas, Carl Hemmas, Harry McAuliffe, Lillian Rose.

Frank McCormack, Guisano Socola, and Louis Rapoport.
The Coquette, by Victor Herbert and Harry B. Smith, at Nixon Theater, Pittsburgh, Sept. 15, with Anne Swishburne.

Yoke, by Robert W. Chambers and Ben Teal and William Frederick Peters, at the Longacre Theater this Fall, with Frank Lalor.
The Heavly, by Eden C. Greville.
A drama by Catherine Chisholm Cushing.
A play by Frances Whitehouse.

FROMMAN, CHARLES:

The Doll Girl, by Leo Fall, at the Globe Theater Aug. 28, with Richard Carle, Hattie Williams, Will West, Charles McNaughton, Robert Brett, Dorothy Webb, Cheridah Simpson, and Ralph Nairn.

Who's Who, by Richard Harding Davis, at the Criterion Theater Sept. 1, with William Collier.

Indian Summer, by Augustus Thomas, in October, with John Mason and Martha Hedman.

The Marriage Market, by M. Brady and F. Marston, in Baltimore Sept. 15, with Donald Brian.

The Land of Promise, by W. Somerset Maugham, in December, with Billie Burke.
The Mob, by John Galsworthy.

Leopards at Lunch, by the Ladies Shakespeare, and Rosalind, by Sir J. M. Barrie, for Maude Adams.

The Younger Generation, by Stanley Houghton, and Half Hour, by Sir J. M. Barrie, with Blanche Bates.

Much Ado About Nothing, at the Empire Theater Sept. 1, with John Drew, Laura Hope Crews, and Mary Boland.

William Gillette in repertoire in November.

HARRIS, HENRY B., ESTATE:

The Fight, by Bayard Veiller, at Hudson Theater Sept. 1, with Margaret Wycheley, Frederic Perry, and Marjory Woods.

HOPKINS, ARTHUR:

Evangeline, stage version by Thomas Broadhurst, at the Park Theater, Sept. 29, with Edna Goodrich.

New play by Eleanor Gates.

New play by Rachel Crothers.

The Flood, by Henry Berger.

KLAW AND ENLINGER:

The Merry Martyr, by Glen MacDonough and Hugo Heinemann, based on A. Birnke comedy, to be produced in September, with Macklyn Arbuckle.

The Little Cafe, by O. M. S. McEllean and Ivan Caryll, based on Tristram Bernard's play, in September, with Hazel Daws and John H. Young.

The Winning of Barbara Worth, dramatized by Edwin Milton Royle from Harold Bell Wright's novel.

New play by Frank Maude and Helen Kraft.
Robinson Crusoe, by Glen MacDonough, with Bert Williams.

A Strange Woman, by William J. Hurlbut, with Elsie Ferguson.

Marie Claire, by A. E. Thomas.

LIEBLER COMPANY, THE:

Orril Maude and his English company, including Marjory Maude, in a repertory: The Headmaster, Beauty and the Baron, The Flax, and The Money Moon, dramatized by J. Hartley Manners from the Jeffery Farrel novel, in New York in September.

The Tink Man of Os, by Louis Gottschalk and L. Frank Baum, in New York in November.

The Survivors, by Henry Kolker and William Vaughn Pettit, with Henry Kolker.

SAVAGE, HENRY W.:

Uncle Reb, by Rupert Hughes, in early Fall, with Willie Sweatman.

The Gypsy Leader, by Emerich Kalman.

The King of the Mountains, by Frans Lehar and Victor Leon.

French comedy, La Demoiselle du Masarin, by Frantz Fournes and Fernand Wicheler.

Deifland, by P. Hans Fiath and Dr. Margaret Cross.

SHUBERT, MENNER:

The Gentleman from No. 19, by Andre Keroul and Albert Darre, and adapted by Mark Swan, at the Maxine Elliott Theater on Aug. 4, with Walter Jones, Edgar Norton, Richie Ling, Tom Graves, Millicent Evans, Dorothy Badler, Madeleine Grammer, Robert Fayton Gibbs, Henry Stockbridge, D. Coe, Harry Bertram, and Raymond Smith.

WERRA AND LUSCHNER:

Sweethearts, by Victor Herbert, Robert B. and Harry B. Smith, at the New Amsterdam Theater Sept. 7, with Christie MacDonald, Lionel Walsh, Tom McNaughton, Thomas Conner, Edwin Wilson, Katie Vesey, and Ethel D. Houston.

Her Little Highness, by Channing Pollock, Renold Wolf, and Reinhold de Koven, at Colonial Theater in Boston in September, with Miss Hays, Wallace McCutcheon, Alfred Davis, Nell McKay, George O'Donnell, George W. Day, Annie Buckler.

The Jolly Peasant, by Leo Fall and Harry B. Smith, late in November, with David Bispham.

Mr. Poppo, by Paul Rubens, adapted by George V. Hobart, in January, with Lionel Walsh.

WHITNEY, FRED C.:

Seven Wives and Seven Dars, by William Parker Chase, in October.

WOODS, A. H.:

Potash and Perimutter, adapted from Montague Glass stories, at Cohan Theater Aug. 18, with Alexander Carr, Barney Barnard, Lee Robinson, Joseph Kilgus, Elita Proctor Otis, Louise Drexler, Albert Parker, Gertrude Millington, Gertrude Andrews, Arthur Perkins, Russell Finsen.

Miss Swift of New York, by Guy Stealy and Julian Mittons, in October, with Julian Mittons.

Mona Limerick arrived in New York last week.

ASSOCIATED DIRECTORS

Officers and Board of Directors for Men Who Wield the Baton

That very important branch of the profession, the musical directors, have organized under the name of the Associated Musical Conductors. The society was formed for both social and business purposes.

That only authoritative and competent musical directors are eligible for membership is attested by the roster of the society. One of the conditions, after those of good standing in the profession and character, is that the applicant shall have acted in the capacity of conductor of a legitimate musical attraction for at least two seasons.

The society's headquarters are in the New York Theater Building. The membership is comprised of the following:

Hilding Anderson, Robert Hood Bowers, Emil Bierman, Whitney Bennington, Carl Burton, Augustus Barrett, J. Alb. Browne, E. Melville Brown, A. Byrne, De Witt Coolman, Howard T. Collins, T. Coleman, Frank Darling, Al. Ellis, Max Fichandler, Cass Freeborn, Hugo Frye, Harry Ferguson, Nathan Franko, Charles Gebert, Frank H. Grey, Watty Hydes, Max Hoffman, Anton Heindl, Alexander Henderson, Edw. Howe, M. Hirschfeld, Fred Hoff, Victor Hollander, B. M. Jerome, Albert Krauss, Gus Kleincke, Manuel Klein, Louis Kroll, C. Herbert Kerr, C. Lamont, John Lund, Louis Langford, Oscar Luckstone, William Lorraine, Hans S. Linne, A. M. Langstaff, Frank Mandeville, Frank M. Miller, Ross Mobeley, Orville Mayhood, Noble McDonald, Louis Maurice, Hugo Marks, J. McGhie, Leon M. Polachek, Louis Philbrook, Charles Previn, Frank Paret, Oscar Radin, A. Roth, Clarence Rogerson, Ivan Rudesill, Sid Riley, John W. Rehauer, William J. Rosetter, Karl Schults, Eugene Speyer, Lee Oren Smith, Gus Salsar, Eugene Salsar, Fred Solomon, Selli Simonson, Al. G. Smythe, Paul Schindler, Andrew Springer, L. Silvers, Frank Tours, Ed Troutman, L. L. Vosburg, Fred Wals, Karl Weiselbaum, Arthur Weld, Cl. West, Charles Zimmerman, J. Euro.

The officers are: Oscar Radin, president; Paul Schindler, first vice-president; Frank Darling, second vice-president; Leon M. Polachek, secretary; William Lorraine, treasurer.

These men are on the board of directors: Anton Heindl, chairman; Frank Mandeville, John Lund, Andrew Springer, Eugene Speyer.

Early next month the society will give a banquet.

FRISCO AFTER BILLBOARDS

All Over Ten Feet High Must Come Down

The Public Welfare Committee of San Francisco has determined to make the billboard advertising concerns conform with the city ordinance prohibiting billboards higher than ten feet.

The largest billboard advertising concern in San Francisco has asked the Board of Supervisors for a blanket permit for the continuance of its billboards twenty feet high at more than 230 locations in the city, and another concern of the same character has applied for a similar permit for its lofty billboard structures at forty places, but Supervisor Payot says the disfiguring advertising structures will have to come down.

PRESIDENT ELIOT'S GRANDSON

Samuel A. Eliot, Jr., grandson of President Emeritus Eliot of Harvard University, has decided upon a stage career. He is now a member of an English dramatic company appearing in Manchester, England.

RILEY BRINGS NEW OPERETTA

Die Kleine Koenigin is the title of a German operetta, written by the Frenchman, Jean Gilbert. Thomas W. Riley, who returned from Europe last week, owns the rights to produce the operetta in this country. It has been playing in London under George Edwardes's direction, and will be seen here in the Fall.

WHITNEY NOT SUED

The recent report that Walter Hyde, the English tenor, had sued F. C. Whitney for \$47,000 on an unfulfilled contract, dating back to Mr. Whitney's London days, proves to be an error. While Mr. Whitney had a five-year contract with Mr. Hyde for professional services, the matter was amicably arranged some time ago between the two gentlemen, and it is understood that the contract was in part transferred to the De Koven Opera Company, which employed Mr. Hyde all last season to sing the leading role in Robin Hood. The suit was abandoned.

J. C. WILLIAMSON'S BODY ARRIVES

The body of J. C. Williamson, the late Australian actor-manager, arrived here from London, July 24, and was forwarded to Chicago for burial.

Several theatrical people, among them Walter C. Jordan, have gone to Chicago to attend the funeral services.

NEW BRONX THEATER LEASED

The new theater now in course of erection on the west side of Boston road, between 167th and 168th Streets, the Bronx, has been leased to the Sherrick Theater Company (M. A. Anderson, president) for a term of twenty-one years at an aggregate rental of over \$500,000. The theater has a seating capacity of 2,000.

New Amsterdam 42nd St. 5th Ave.
Even 8.15, Mat. Wed. and Sat. 2.15
Klaw & Erlanger, Managers
Coolest Theatre in the World
The one big summer show

Ziegfeld Follies

(Series of 1913)
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Passing Show of 1913

(STAGED BY NED WAYBURN)

"LITTLE MISS FIX-IT" ON TOUR

Will H. Marble's production of Little Miss Fix-it, with Lucile Parrish as the star, opened its tour at the Freshold, N. J., Armory Opera House last Thursday. Robert Hall Russell is the leading man. Frank Gilbert won a hit in the role of Harold Watson, while Walter Edmondson and Helen Gerould were well received in their roles. Miss Parrish herself was accorded a large share of the evening's applause.

HATTYE FOX IN "SPRING MAID"

Hattye Fox, who claims prestige as the youngest prima donna on the stage, has been engaged by Werba and Lancher to sing the role of the Princess in their Spring Maid company next season.

CALIFORNIA SEES NEW OPERA

At the annual Santa Fiesta, the Redlands (Cal.) festival, Lady Ysabel, a light opera by the California pianist and composer, Edward Sadoret Hopkins, was produced, making so good an impression that it was repeated a second time. Mr. Hopkins is a musical instructor at the University of Redlands.

TOM JOHNSON SERIOUSLY ILL

Tom Johnson, well known in comic opera and dramatic circles, late of The Beggar Prince Opera company, is critically ill at the Cook County Hospital, Chicago. The attending doctors offer no hope for his recovery.

ADOLF PHILIPP HOME FROM EUROPE

Adolf Philipp, the German actor-manager, is back after a five weeks' trip to Europe, bringing with him a goodly selection of new plays which are to be presented here during the coming season.

Mr. Philipp has also engaged several new actors and actresses for his cozy little theater on East Fifty-seventh Street. He was successful in securing a well-known sourette, proclaimed as a second Geisinger.

ESTABLISHED JANUARY 4, 1879

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

THE BIG HAT

We take things much more complacently than they do on the Continent. In Paris a man recently recovered the amount of his admission fee to a performance because the ticket agent in the box-office assigned him to a seat behind a pillar.

Now a unique proceeding has been instituted in Berlin to test the right of women to wear big hats in theater boxes. A man is suing a playhouse for the return of the amount he paid for four places in a box, on the ground that his party's view of the performance was completely obscured by the hats worn by two women immediately in front of them.

The Berlin police issued a decree, some time before, making it illegal for women to wear hats in theater boxes, as it has long been in other parts of the house. This decree was subsequently upset by a decision of the courts, and the hat-wearing duo of offending women insisted on their rights under the repeal.

The war seems to be confined to the boxes, on which alone the issue appears to have been drawn, and as yet the German playgoer of the male persuasion has the privilege of enjoying an unobstructed view of the stage in other parts of the theater.

Sporadically we still have the issue raised over here. Now and then a strong-minded female will display her millinery adornments with the savage glee of a Sanigambian native, to the utter discomfiture of her rear neighbor and a ferocious disregard of all appeals. But usually even a strong-minded female is content to observe the unwritten law of the theater after one experience with the merciless chaffers who delight to let fly their shafts of wit on such occasions. The litigious Berliners, on the other hand, show a disposition to go to legal extremes.

The whole matter might be profitably referred to the Hague Peace Tribunal.

GETTING ACQUAINTED

Our plays might have more of a national appeal if the men responsible for them knew more about the countrywide audience to which they were going, is the suggestion of RICHARD WALTON TULLY, as expressed in a MIRROR interview. By "the men re-

sponsible" he means not only the playwrights and producers, but the critical New Yorkers who determine the fate of plays, generally within the first week. He alludes to their habit of going to Europe as soon as the season ends, and studying the theater there until time to come home and prepare for another season. Then he makes the suggestion that the Summers might be profitably spent in America, in becoming acquainted with the great theatergoing public for which they were judging.

In the nature of things it is difficult to change the habits of even so small a body of men and women as the thousand, more or less, who are "responsible." But Mr. TULLY's idea gives a hint as to lines along which improvement can be made. It is unfortunate, but none the less true, that managers, playwrights, actors, and critics do draw closely into the little world all their own. That little world is made up of still smaller circles, with sharply-drawn lines in some places, but on the whole with aims practically the same: to turn out successful plays. Outsiders do not come in, except at rare intervals, and then they are absorbed in the glamour.

The solution would seem to be that the citizens of this little world go outside once in a while—not to Europe, for there they are in the same atmosphere—but into our own large country. Actors are outside of the city, part of the time at least, but all too often they keep in professional circles. Playwrights in many cases live outside of New York, and come in touch with other interests, so that the charge of narrowness applies less to them than others, but still they are hopeful of getting their plays produced, and they write to please the managers and critics.

The critics go out of the city rarely, and then only to catch a glimpse of a play coming in. Managers are drawn out chiefly for the same reason, but they are likely to stay longer, if they watch the progress of the play closely. It is at such times that they have an opportunity of studying the cities. Instead of taking a taxicab from hotel to theater they might walk occasionally, and, in the phrase of one of our comedians, be just ordinary people, "looking in the windows and things." It is too true that many of our theatrical leaders in New York have ceased to touch elbows with the rank and file.

For a business that depends so directly on the support of the public, this is regrettable.

SPARKS

(Pittsburgh Gazette-Times.)

It is unfortunate that gifted stage people should be like their less known and less efficient brethren and sisters, the victims of domestic irregularities. The public is already too prone to credit actors and actresses with lax moral views on the subject of marriage, and when some favorite player displays an unfortunate inability to stay married these unfair and untrue opinions seem to gain confirmation. But between seasons always seems to be a fruitful time for stage scandals, and as publicity is immediate, and with widespread generosity given to everything concerning the lives of players, these little misfortunes and blunders are magnified many fold in lieu of more edifying gossip about the theater.

It may be true, as actors claim in defense of their profession, that there are as many domestic scandals among non-professional people as among theater people, but there is an importance and publicity given stage doings that the men and women in private life escape in large degree. For this reason the innocent suffer with the guilty, and a very large proportion of the public refuses to accept marriages among actor folk as meaning just the same as when contracted by ordinary people. We hear a great deal about the divorces and the irregularities of stage people, but we do not hear so much about the happy, permanent marriages and peaceful homes of very many actors and actresses. While these should give pause to the heedless condemnation of all stage marriages and romances, the disposition to credit the worst should impress the acting profession with the necessity for circumspection in their private lives.

The profession of the theater has gained wonderfully in public respect and esteem during the past half century, but it will have to purge itself of many of the social sins that afflict people of the stage through the indifference to conventionalities that many of their fellow players display.

WALLACK AT \$1 SCALE

A Programme Gives Facts About His Visit to Boston

Frank H. Robie, a Boston friend of THE DRAMATIC MIRROR, has sent us a programme which is of peculiar interest because it is a record of a visit of Lester Wallack and his entire company to Boston, where he presented in seven different performances, commencing Oct. 17, 1881, School for Scandal. As You Like It, London Assurance, Old Heads and Young Hearts, She Stoops to Conquer, Hunchback, and The Rivals.

Leading members of the company were: Osmond Tearle, John Gilbert, Harry Edwards, William Elton, Rose Coghlan, Effie Germon, Stella Boniface, Adelaide Detchon, and Madame Ponsil.

DOESN'T LIKE MANAGERS

Editor of THE DRAMATIC MIRROR:

SIR.—In your issue of July 9, under the heading of "Personal Comment," you quote Valli Valla as saying: "The public will not have a cad or a blackguard for a hero. And the heroine must be a good woman." All that is necessary to prove the fallacy of this remark is to look at many of the most successful plays of recent years. Yet this, and many similar erroneous ideas, seem to be greatly cherished by most American managers. Surely it is time they were packed away in the garret together with the haircloth furniture and our belief in Santa Claus!

Americans are, perhaps, the best educated and most intellectual people in the world to-day, yet the American manager forces upon them plays of a much lower standard than would be tolerated by European audiences.

What a delicate tribute to the American public! Perhaps one of the causes of the half-filled theaters is the need of the American manager to be educated up to the American people.

Sincerely yours,
 HUBERT OSBORN,
 HOTEL ST. MARK, OAKLAND, CAL., July 18, 1913.

WHEN OPPOSITION PAYS

(From "Prisco Chronicle.")

Gerhardt Hauptmann, whose play, Pestalotei, has been banned in Germany because of opposition by the Crown Prince, can console himself with the thought that he is not the only genius of his country who has been condemned to pay the penalty of appreciating Napoleon. Helene suffered likewise for his Grandfather. The first act of the present Kaiser on taking over the Archduchess at Corfu was to order the removal from the entrance hall of a bust of Helene. There may be no statues of the poet in Germany, but then his songs—there are no others more popular. If anything Hauptmann should benefit by the ban.

EDITH GORDON IS ALIVE

A false rumor reports the death of Edith G. Gordon. She writes that she is very much alive, and at present living at 247 West Forty-sixth Street, New York City, where she will be pleased to see her friends.

EDITOR'S LETTER BOX

M. HERALD.—Bothwell Browne is believed to be abroad at present. Browne and Julian Eltinge are probably the best known in their special line of work.

SUBSCRIBER, Richmond, Va.—A letter addressed to Nance O'Neill, care of THE MIRROR, will be advertised and forwarded at her request.

JANET BOULES.—Bernard Granville will appear in a new play, The Joy-Rider, this Fall, under the management of A. H. Woods. He is at present in vaudeville.

MARY A. K.—A letter addressed to Mary Miles Winter (Juliet Shelby), care of THE MIRROR, will be forwarded to her.

FRED NEWTON, New York.—Shenandoah's first performance was in Boston, Nov. 11, 1885. It was given its initial New York performance Sept. 9, 1889, at the Star Theater.

DUFFY, 372.—Valeska Suratt appeared in Hip, Hip, Hooray! and in vaudeville. The original cast of The Girl with the Whooping Cough: George Tate, Dallas Weiford; Paul Anderson, Jack Henderson; Admiral Seyton, Charles E. Morrison; ex-Judge Murphy, Edward Burton; Albert Tremont, George Richards; Reggie Vanderlip, George Anderson; Roman Parks, Dan Moyle; Walter, John Harvey; Tremont, Eleanor Gordon; Ruth Pearson, Neva Blake; Irene, Vida Whitmore; Violette, Blanche Gordon; Evelyn, May Holey; Regina Seyton, Valeska Suratt. We have no record of having published a photograph of Valeska Suratt.

SUBSCRIBER.—Janet Beecher's family name, though commonly known as Wyndham, is Martha Meysenburg. She and her sister, Olive Wyndham, are the daughters of the late German vice-consul at Chicago, a man of high attainment and excellent family. Miss Beecher occupied a social position until after her father's death, when through Mrs. Kirke La Shelle she was given an opportunity to appear in The Heir to the Hoorah. Her birthplace is given as Jefferson City, Mo., though by an error it was made to appear that Jefferson City was the birthplace of her husband.

WARNING TO ACTORS

Wm. R. Randall Calls Attention to the Danger of Wood Alcohol in Face Paste

Editor DRAMATIC MIRROR:

SIR.—I want to beg the privilege of sounding through your columns a much needed note of warning to my brother players. Poor eyesight is common among actors, and it is generally blamed upon the powerful lights we have to face. There is probably much truth in this explanation, but there is another cause which I firmly believe is weakening and destroying the eyesight of actors and which can be entirely and instantly eliminated if only the players realized their peril.

I venture to say that nine out of every ten actors have at one time or other used white shellac as "stickum" in putting on beards and mustaches, and a great proportion consider it the best sort of "stickum" to use. There is the peril! Shellac should be avoided as one would avoid pestilence, unless the gum is dissolved in pure grain alcohol. Wood alcohol, the medium generally used as a solvent, is one of the most potent sources of blindness to be found in the commercial market to-day, and yet actors by the hundred use it in making spirit gums and in shellac.

The terrible power of wood alcohol was impressed upon me in two different ways, and, oddly enough, at the same time. Some writing that I have undertaken called for the study of occupational poisoning. I had just begun reading about wood alcohol when my eyes, which had been bothering me for some time, developed ulcers, and the specialist told me it was an acute state of some trouble with an unpronounceable scientific name developed from a chronic condition. At the time I was using shellac in my make-up; in fact, I have used it for a long time. When my eyes allowed me to resume my reading I learned that the fumes of wood alcohol were extremely dangerous to the eyes. I immediately stopped the use of shellac and warned my fellow players against its perils. Since then my eyes have given me no further trouble.

Wood alcohol is used by many in the ignorant and illiterate classes as a source of intoxication. "Such spees often end in death or a specific type of blindness." And right here let me quote further from the special report of E. M. Alger in the American Labor Legislation Review for June, 1912: "A very small dose of wood alcohol may produce permanent total blindness. Ten drops have produced this effect in one case."

"Instances are accumulating in which the same result has followed its use as a substitute for grain alcohol in bathing and rubbing." "Wood alcohol blindness is increasing in cases in which it has followed mere inhalation of the vapor for a comparatively short period." "Many typical cases are now on record of blindness in painters, who have used it in removing varnish in close rooms or in applying shellac to the inside of beer vats and the like." "Tyson reports a whole room full of girls in a pencil factory who suffered from ill-defined disturbances of vision. It was finally discovered, almost by accident, that the pencils were varnished with wood alcohol, and with suitable ventilation the trouble disappeared."

Trusting that you will publish this letter and so warn the profession against a very volatile poison and source of eye trouble, I remain
 Yours very respectfully,
 WILLIAM R. RANDALL.

"THE OAKS," SPRINGFIELD, MASS.

Personal

BLANDICK.—The cover of *THE MIRROR* this week is made from a photograph of Clara Blandick, taken by James and Bushnell, of Seattle. Miss Blandick has been leading woman during the past season with May Irwin, in *Widow by Proxy*, and she will continue with that comedy when it begins a long road tour. In previous years she has been leading woman with notable stars. She played opposite Kyrle Bell in the original cast of *Raffles*, and she was in the all-star cast of *The Two Orphans*, all Liebler productions.

GOODRICH.—Edna Goodrich, who will be seen in the title role of Longfellow's *Evangeline*, has been spending much of her Summer abroad in Normandy. Here, at Falaise, Miss Goodrich has come across descendants of the Acadian exiles. These, it seems, when transported from their Nova Scotian homes, in 1755, went back to Normandy, the land whence came the first settlers of Acadia, over a hundred years before the exile. "I found among these simple people," says Miss Goodrich, "all the characteristics for which *Evangeline* herself was notable. They are loyal, true, honest, friendly and hospitable folk."

TYLER.—When last heard from, George C. Tyler, who never stays long in one place, was in Ireland. He wasn't using jaunting cars, either, for the French racer was still in good trim.

TOTTEN.—After a week-end spent with Reginald Wright Kauffman, author of "The House of Bondage," and Mrs. Kauffman, at their residence, Cloughston, Scarborough, England, Mr. and Mrs. Joseph Byron Totten are now in London. Mr. Totten has dramatized the novel, and it is to have an early Fall production.

HACKETT.—Norman Hackett, who has been spending his Summer on a fishing and motor trip in the Michigan Lake district, is now on a trip through the Thousand Islands and St. Lawrence. He will spend a few days in the White Mountains with Prof. Donald C. Stuart, the author of *A Double Deceiver*. Mr. Hackett's last season's success, which he is to continue in the coming season, and arrive in New York



EDNA GOODRICH.

the first week in August to begin preparations for an early opening.

PARKER.—Louis N. Parker, author of *Joseph and His Brethren*, *Disraeli*, *Pomander Walk*, and others, is at work on a new play, which is to have Napoleon as its central figure.

CAN'T BEAT OSCAR

The Providence *Tribune*, in an editorial headed "Irrepressible Hammerstein," comments, in part, as follows:

"Whatever his code of ethics, persevering in the face of discouragements, he has noticeably raised the standard in the production of grand opera.

"In part, this is because he has provided that quickening competition which is the life of art no less than of trade. If he can now honorably get back into the business in this country there can be no question of his hearty popular welcome here."

A PRIZE FIFTEEN-ACT PLAY

All varieties of the budding dramatist have been unearthed in the course of the Winthrop Ames \$10,000 prize contest. One of the latest is exposed in a letter from the State of Washington, in which the writer of a fifteen-act play expresses a desire to come East and stage his play. The manuscript itself has not yet appeared.

On the envelope were three special delivery stamps—evidently inspired by news that the contest closed on Aug. 15—and the names of the judges: Mr. Winthrop Ames, Mr. Augustus Thomas, Mr. Adolph Klauber, New Theater, New York City, with a note added: "Postmaster: Please have these parties found if possible."

The first letter was as follows:

"DEAR SIR

"I was Reading in the ——— paper that you and your Co give a prize of \$10,000 for the Best play from now on till aug 15th I have a 15 act play and a Song that Match the play and I have 10 more Song I have written my Self and I have a lots of moving picture plays I have written to I all most know that it will make the best hit this coming season are as good I want to know at once what to do let me know at once I written to a compeney in Chicago they want me to do Buiss with them And as you giving a prize I want to try your Co All I want to do is to stage the play as I am tired of the traveling Buiss I Sopose we can get some good actors to take part I am going to Canada soon to See a bout Some moving picture play I Sent so let me know at once what to do and I will come as soon as possible at your Request hop to Remane
"Yours truly
"—————"

Another of his epistles read:

"I am very glad to get a chance on the play contess and when I send them I hope you will give them the best of atenton and study them out good your oner please if you people dont take the play at all will you please promiss that you will try and get it on market for me or send me Some one adress that is in the Stock. Co for plays this play is a 15 act play and all I Regreat is I would like to be the Stage director for it I have maped it all out how I would Stage it but I hope you will go by my dierction when I Send them in I will Start on them nex week to Starting them up as I am buissay this week and I will Send them in as soon as poissible and what I want to know is if you dont want the play at all when the contess is over will you try and get it on market please give me all information about it as this is my first to Sened in a play awanser this one and I wont bother you eney more on till I Send the titles of the plays to you hope an early reply
"from yours truly
"—————"

And still another:

"DEAR SIR

"I will write you again of the 15 act play I have write and a lots of Songs I am heare on a moving Picture Show Buiss I will be heare a few days and I want you to write me at once weather to come and Stage it I have a lots of moving Picture plays to I would like to Stage to I will be here on till I heare from you and then I am going to portland oregon from there to Seattle Wash I written you out of Spokane but I didnt get no awanser you may have Sent me a letter but I have not got It yet So please awanser this at once what to do weather to come and stage the 15 act play yours truly
"—————"

WOMEN PLAYWRIGHTS

Dr. Angelo Rappoport, the historian philosophical writer and critic, says that, though good actresses are more numerous than good actors, women do not make great playwrights.

Dr. Rappoport tabulated his assertions thus:

1. That the nations and races which have produced a great dramatic literature can, comparatively speaking, boast of few really good actors and actresses.
2. The nations and races who have given to the world the best actors and actresses have produced only a mediocre drama.
3. There are more good actresses than good actors.
4. There have never been, there are not and there never will be, great female playwrights—there never has been and there never would be a female Shakespeare, Ibsen, or Victor Hugo.

Woman, according to Dr. Rappoport, is entirely subjective, and cannot look at things from an objective detached point of view.

This he declares to be a psychic trait of women that no amount of education or political freedom would alter.

"THE BARRIER" IN LONDON

The Barrier, a play adapted from Rex Beach's novel dealing with the color problem, was produced at the Strand Theater, July 17. It was favorably received, but the critics considered the novel better than the play.

Matheson Lang's artistic impersonation of the French-Canadian trapper was highly praised.

Broadway Favorites

Since her first appearance, five years ago, in *The Love Waltz*, Audrey Maple has attracted attention. She has a pleasing personality and a good voice.

After a tour in the *Jesse Lasky* production, she remained in vaudeville for a time with a song act, and was then engaged for *The Arcadians*. It was her work in this play, and in *The Firefly* last season, that



AUDREY MAPLE.

made Joseph P. Bickerton, Jr., notice her, and when he prepared this Summer to enter the producing field he engaged her. She will have a prominent part in *Adele*, which opens at the Longacre Theater, Aug. 28.

BILLBOARD BAD FOR EYES

(From the Chicago Post.)

Brightly colored billboards, illuminated signs and other outdoor advertising devices which patch the landscape in Chicago and other large cities were held responsible to-day for much of the increase in weak eyes.

The indictment against billboards as promoters of eye strain was read by Dr. Burr Weaver, past president of the Illinois State Society of Optometrists, which is holding its annual meeting at the Hotel La Salle.

"Street car sickness is entirely due to eye strain," Dr. Weaver said. "The rapid shifting of vision and the efforts of persons riding on the cars to read signs and billboards which meet their eyes almost every time they look out of the windows strains the eyes. The rapid contraction of the muscles results in eye strain and headaches.

"It is natural for a person to read any printed matter which comes within his vision. When riding on the street cars or elevated trains and passing thousands of signs and billboards, the eye naturally is overworked and strained because of the constantly changing range of vision.

"The city man has much more trouble with his eyes than does the country man. This is because his range of vision is limited and because it changes so rapidly. The city man in an office has his range of vision confined to four walls. He goes to the window and looks across the street or only across a light court to another blank wall. The man in the country has practically an unlimited range of vision. Consequently there is not the constant contraction of the muscles which produces eye strain.

"Practically every person who has astigmatism and does not wear glasses will have the trouble of eye strain and sickness when riding on the street cars or elevated trains. They will have the same trouble when attending the theater. The person who sits on the main floor and nearer the stage will have much more trouble than the one who sits farther back or in the balcony.

"People look down ninety per cent. of the time. Consequently the upper muscles of the eye tire more easily, and those who are obliged to look up at the stage and the bright lights suffer from eye strain."

"LE DANSE DE L'ASSASSIN"

Mlle. Polaire cabled her American managers recently that her novelty for her American tour, to be made in association with Gertrude Hoffman and Lady Constance Stewart-Richardson, would be a sketch new to New York called *Le Danse de l'Assassin*, by Delacarte, of the Theater Antoine.



BLANCHE HALL

When Blanche Hall came to New York she wanted a different method of climbing to success in the theatrical world than that of starting in "bits." She had been featured as leading woman of the Burbank Stock Company in Los Angeles for five years, and had appeared in plays under the management of Henry B. Harris and William A. Brady. The method she chose in New York was to become understudy for Laurette Taylor, with the idea of becoming identified with the same line of parts as those in which Miss Taylor made her success. Miss Hall had played the same parts in *Alias Jimmy Valentine* and *Seven Sisters* as those which Miss Taylor had created. Then she succeeded Miss Taylor in *Richard Walton Tully's* romantic play, *The Bird of Paradise*. This last season she has been understudying Miss Taylor in *Peg o' My Heart*, and she is now chosen to head the company which goes out on the road in the near future. Consequently Miss Hall feels that she is making progress by her choice of the understudy method.

ZIEGLER AN ANGEL

Backer of "Adele" Receives First Installment of \$4,500,000 from Inheritance

William Ziegler, the adopted son and heir of the late William Ziegler, the baking powder magnate, admits that he is financially interested, and has taken stock in the musical comedy *Adele*, which is now rehearsing at the Park Theater and will be produced by the New Era Producing Company, of which Joseph P. Bickerton, Jr., is the head. The twenty-two-year-old heir to the big Ziegler fortune has devoted much of his time to the study of music, and his interest is therefore natural. When asked about his part in the production he said that he had seen a rehearsal and liked the play.

On July 23, Mr. Ziegler came into a birthday gift of \$4,500,000. It came through Surrogate Coburn and over the objection of Mayor Gaynor, Mrs. Matilda Ziegler, and William B. Camp, who as executors fought through the courts for over a year against its payment. They lost annual commissions of about \$10,000 each, as well as control of the \$4,500,000 income of the big fortune. That portion of the estate which was bequeathed to young Ziegler totals \$16,500,000, in four installments; the first at twenty-five, the second at thirty, the third at thirty-five, and the fourth at forty. Meanwhile he is to receive an allowance from the income of the estate.

HUMMEL'S FAREWELL TO NEW YORK

The former home of Abraham Hummel, 52 East Seventy-third Street, this city, is dismantled. Its furniture and effects were offered at public auction last week. This is the final episode severing the former successful lawyer from the place of his birth and lifelong activity. He has been seen but rarely in the city since his release from Blackwell's Island. With his nephew and former law associate, Abe Kaffenburgh, he now lives in Paris. It is said that he is in good circumstances.

GASKILL AND MAC VITTY'S PLANS

Seven companies will be sent out by Messrs. Gaskill and MacVitty this season—five of The Shepherd of the Hills and two of That Printer of Udell's. Both plays are dramatizations of Harold Bell Wright's novels made by the author and Elsbury W. Reynolds. One company of each is rehearsing and will go on the Stair and Havilla time. The Shepherd of the Hills will open the Victoria Theater, Chicago, Aug. 3, the following week going to the Imperial Theater. That Printer of Udell's will open the National Theater, Chicago, on the same date, later appearing at the Victoria and the Imperial. The other five companies will go on tour later in August—one company to the Pacific Coast, one to Canada and the East and the other through the Central States and the South.

HOPE FOR COMPROMISE

Theatrical Producing Managers to Meet Theatrical Stage Employees to Smooth Old Issues

An important meeting will take place July 22 between a committee representing the National Association of Theatrical Producing Managers and a committee of the International Alliance of Theatrical Stage Employees at the headquarters of the Managers' Association. The object of the meeting is to discuss important issues long pending, including the scale of wages for the road next season. On Thursday, the Managers' Committee will meet the representatives of the Musicians' Union, with a similar object in view. The Committee of Managers is composed of the following: Mark Klaw, J. J. Shubert, Charles A. Bird, Edward F. Albee, William A. Brady, Walter Vincent, Henry W. Savage, Theodore A. Liebler, Lew Fields, Sam H. Harris, Benjamin F. Roeder, Marcus Loew, Al H. Woods, John Cort, Milton Aborn, Sargent Aborn, Gus Hill, Edwin D. Miner, H. H. Frasse, J. Herbert Mack and Hollis E. Cooley.

The demands of the managers on which satisfaction is sought are:

The adoption of the contract form submitted.

The appointment of local and general arbitration boards.

No increase in the scale of wages on the road.

The return of house crews to New York in four weeks.

The attitude of the managers is further defined in their insistence that the skilled stage hand is in reality not a skilled laborer in the true sense of the word, and not entitled to more than the usual amount of protection from his employers received by other skilled laborers, and that theatrical undertakings have not been so prosperous in recent years as to justify the unions to ask for increased wages. Objection is furthermore urged against the action of the unions in imposing rules for the dismissal of employees, the number of hands to be employed in handling an attraction, and the amount of work that shall be done. Exception is taken to the union rule requiring vaudeville acts to engage the services of an extra union hand, which has operated as a serious handicap in many instances and inflicted unjustifiable hardships on such acts.

TOM MAGUIRE WILL LIVE

Readers of *This Mirror* were informed some time ago that Tom Maguire, the popular theatrical man, who had his entire tongue removed nine years ago, had undergone another operation, removing his lower jaw and that there was little if any hope for his recovery. However, he has passed the danger line and can talk without tongue or lower jaw. Naturally his friends are assisting him, as his expenses must be met while being treated until fully able to return to work.

Any money or check may be sent to Mr. Maguire at his residence, No. 85 West 104th Street, New York.

HAMMERSTEIN ANNOUNCES

Oscar Hammerstein has answered the suit brought against him by the Metropolitan Opera Company by announcing the names of the principals engaged for his company next season. Prominent among them are Madame Bianca Barrientos, Chelal, Victoria Fer, Gemma Bellincioni and her daughter, Bianca, a light soprano. Four American women occupy important places. They are Nina Morgana, now studying under Hammerstein's patronage in London; Miss Seamon, of Baltimore; Alice Gentile and Freda Gallich Baker, of California. Subscription books for the new house are now open at prices ranging from \$5 down to \$1.

PHILADELPHIA THEATER SOLD

The Imperial Theater, now under construction on the east side of Sixtieth, south of Walnut Street, Philadelphia, has been sold by Albert M. Greenfield to a syndicate headed by James J. Springer, for a nominal sum, subject to mortgages amounting to \$72,500.

The building is one of the largest moving picture theaters in the city, measuring 75 by 180 feet, with a lobby 32 by 75 feet, and has a seating capacity of 3,000 persons. It is expected the building will be finished and ready to open on Aug. 30.

SAVAGE ACQUIRES "DELFTLAND"

Henry W. Savage has acquired *Delftland* and will make an early production of it. Hans P. Flauto wrote the book and Dr. Margaret Crosse composed the music. The scenes are laid in Holland.

SZENDREI WILL CONDUCT AT CENTURY

The Aborns have engaged Alfred Szendrei, a Hungarian, 29 years of age, as conductor for the coming season of English opera at the Century.

Mr. Szendrei was conductor of the Chicago-Philadelphia Opera company for one season. He has also conducted at the Stadt Theater in Hamburg. He is conversant with English, and was decorated by the German emperor.

LOPOUKOWA TO ACT

Lydia Lopoukova has decided to abandon dancing as a specialty and intends to star in a play which is being written for her. With this ambition she has assiduously applied herself to the study of English since her arrival in America.

FRED STONE AS COWBOY

Fred Stone has gone to Grand Forks, N. Dak., where he joins the Irwin Brothers Wild West Show. For two weeks he will appear as a cowboy in a show, after which he will go to Winnipeg, Can., to participate in the annual round-up, in which he competes against the most expert rope and broncho men of the West. Stone himself is one of the most expert lariatists in the field. He has been preparing himself for the round-up by practicing on bronchos, converted from cab horses, at Amityville, L. I., during the summer.

BLANCHE RING'S COMPANY

Blanche Ring will open her season in Anne Caldwell's comedy, *When Claudia Smiles*, at Asbury Park on Aug. 25. The song numbers have been written by Buck and Stamper, who furnished some musical features for the *Follies* of 1913. They also composed "Daddy Has a Sweetheart," "Some Boy," "I Can Live Without You," and "You and I and the Moon." Harry Conor will be leading comedian in support of Miss Ring, and the company also includes Jack Standing, Bertha Mann, Pauline Rosa, Charles J. Wilminger, Nellie Fillmore, John J. Scannell, R. M. Dolliver, and others. Rehearsals begin this week.

PASSING OF OLD THEATER

The Avenue Theater of Louisville, Ky., has closed its doors forever as a playhouse, and is being dismantled and prepared for occupation by operators of a five and ten-cent emporium.

The Avenue was one of the oldest playhouses of Louisville. It was founded nearly a quarter of a century ago by the late Pat Harris.

ABBEY'S "KING LEAR" IN ART MUSEUM

"King Lear," one of Edwin A. Abbey's most beautiful paintings, now adorns the walls of the Metropolitan Museum of Art. This picture was formerly a part of the collection of the late George McCulloch sold in London this Spring. It was bought by Knoedler for \$25,200 and sold to George A. Hearn, who presented it to the Museum.

JAIL FOR TICKET SPECULATOR

Joseph Sheehan, of No. 362 Pearl Street, this city, sold complimentary tickets to the Madison Square Roof Garden at \$1 apiece. The floor manager of the Garden caught him peddling the tickets, of which he had sold seven, and started after him. In the night court it developed that Sheehan had been fined four times for the same offense. Magistrate Corrigan sentenced him to five days in the workhouse.

PLAY IS FOR COURTENAY

The play which A. H. Woods bought and rumor said was for William Courtleigh, is to be given with William Courtenay in the principal part. The role is that of a fighting bishop. For the present Mr. Woods and the authors, A. O. Warburg and J. E. Brady, call the play Room 613. It will be produced in November.

MARIE DORO IN "THE CONSPIRACY"

When *The Conspiracy* is presented in London at the Comedy Theater in September, Marie Doro will play the part originated in this country by Jane Grey. Miss Doro will remain in London for three months if the play succeeds, making her third appearance in that city. John Emerson, one of the authors and stage director for Charles Frohman, has gone to London to stage the play. He will return to this country to resume his leading part in *The Conspiracy* at the Park Theater, Boston, Sept. 15.

THESPIANS RETURN HOME

Among the passengers of the incoming *Olympic*, which reached this port last week, were Fanny Ward, who will open in Chicago in *Madama la Presidente*; Evelyn Thaw, Julian Le Strange, Mr. and Mrs. Charles Dillingham, Mr. and Mrs. Richard Bennett, and Dorothy Donnelly.

'FRISCO'S NEWEST IDEA

The new and magnificent Wigwam Theater in San Francisco was opened to the public on the night of July 24. The house will be devoted to tabloid light, comic, and romantic opera under the legend of "three-in-one show." The idea is to offer a programme made up of three widely diversified types of entertainment, and in doing this a show of unusual attractiveness is expected to result.

CIRCUS WINTER CAMPS

Rockford, Ill., is making a strong bid for circus winter camps. The United Showmen of America sent a representative there recently to look the field over with a view of selecting the place for that purpose, and taking cognizance of river, farm and shipping facilities.

SWARTWOODS ON VACATION

Mr. and Mrs. J. J. Swartwood (Viola May) are spending their vacation at their cottage at Lakewood, Havana, Ill., having closed a successful season with the United Play company. They have signed with the same firm for next season.



PAUL ALLEN.

(Prince Paul de Clairmont.)

Elizabeth Golden and Paul John Preston Arnott de Clairmont have taken out a marriage license. "Baby Paul," as he is most popularly known from Elinor Glenn's novel, "Three Weeks," for which he says he was the original of the hero, also claims to be the "Prince of Clairmont." His father was Admiral William Preston Arnott, of Ireland, and he himself was born in Russia. The prospective bride hails from Haverhill.

GOSSIP

Hal Forde has left The Purple Road to go with Adele. Leslie Gaze is now playing the part of Pappi.

Julia Blanc has been re-engaged for *The Conspiracy*. She is spending her vacation between New York and her estate at Interlaken, N. J.

Madame Labadie sends greetings from her summer home, The Pines, Thousand Islands Park, N. Y., where she will remain until Sept. 15.

About forty children will spend their vacation at Atlantic Highlands, where the Stage Children's Fund will pay their expenses for four weeks.

Edward Royce, associated with George Edwards in a number of Gaiety Theater productions, came to New York last week to stage *The Marriage Market*.

George Hoey and his wife (Helen Bellow) have been the guests of Joe Cone and his wife, aboard the latter's yacht, *San Toy*, on a cruise up the Shrewsbury River.

Margaret Dale will again play the charming spy in *Disraeli*, the role she has taken continuously since Mr. Arliss first appeared in this successful play four seasons ago.

The dates selected by the board of directors of the Professional Woman's League to hold their annual bazaar at the Waldorf-Astoria this year are Dec. 19 and 20.

Belle Gold is commuting daily from Leonardo, N. J., to New York to attend the rehearsals of *The Dream Maiden*, in which she will sing the principal comedy role of Leonie.

When Al Jolson visited his home town, Oakland, Cal., a week ago, he was made a deputy sheriff to qualify him for hitting the high places. Then Guy Smith gave him a badge that has an exchange value.

Jack Kingsberry and his wife, Jeanne, who have signed with George Sidney for the coming season, are now resting at the elder Mr. Kingsberry's summer resort, the Mountain Estate, at Ellenville, N. Y.

Mary Mallon succeeds Florence Malone in the ingenue role of *The Silver Wedding*, which is to be given in Asbury Park Aug. 3, Long Branch Aug. 5 and 6, and come into New York on the following Monday.

Genevieve Reynolds was the guest of Mrs. Helen Bates at her beautiful home, "Rambleside," Walpole, N. H., during the month of July. She has been for four years with Robert Mantell, with whom she is re-engaged for the coming year.

Victor Southerland, who has been starring in *Graustark* and *The Goose Girl*, has been engaged to play Prince Paul in *One Day*. Jack Lewis and Jessie Mae Hall have been engaged for this attraction, which will open Sept. 1 in Providence, R. I., on the Stair and Havilla circuit. Joe Cone and George Fitchett will handle the business end again.

Robert Evett, for many years leading man at Daly's Theater, London, where he created the leading tenor role in *The Merry Widow*, *The Waltz Dream*, and *The Girl in the Train*, arrived in New York last week on the *Kronprinz Wilhelm*. Mr. Evett will sing and act the tenor role in the Richard Carle-Hattie Williams musical comedy, *The Doll Girl*, when that piece has its premiere at the Globe Theater, Aug. 25.

FROM CHICAGO

Chicago Season Under Way.
Margaret Illington Opens in
"Within the Law" at Olympic.
Cort's Next to Start with
"The Elixir of Youth."
Summer Resorts Still Busy.

MIRROR BUREAU, SUITE 61,
 GRAND OPERA HOUSE BUILDING.
 CHICAGO, July 29 (Special).—Where there's a will, there's a way. Call up the bill-posting company and tell 'em we gotta have that stuff out to-morrow. "That picture ain't no good. The Examiner won't use bum stuff like that." "Say, we want our ad increased from ten to fifteen lines." "Gee, but I got a peach of a story laid for Sunday."
 All of which means that the theatrical season is about to open in opposition to Lake Michigan and the parks and the suburban resorts. This week the Olympic got under way with New York's slashing success. Within the Law, Margaret Illington appears in the leading role, and the supporting company are Howard Gould, George Wright, Sydney Booth, Frank Camp, Charles Martin, Hilda Keenan, Agnes Harrington, Sonia Jasper, Marie D'Arville, Neil Moran, Bernard Randall and Thomas Davis.
 The Cort opens its season next Saturday night with The Elixir of Youth, a new farce comedy by Selah Corington and Jules Simonson. This play was brought out some time ago in Los Angeles. In the cast will be Frank Bacon, Amelia Summers, Harry Mestayer, Winifred Bryson, Joseph Brennan, George Barnum, Marie Taylor and Betty Bacon.
 The Tik-Tok Man of Oz is still running at the Grand Opera House and When Dreams Come True remains for two more weeks at the Garrick. For another week the Imperial and the Victoria have the wonderful Quo Vadis picture.
 The Columbia Theater has reopened with Ed. Lee, Wrothe and the Ginger Girls. The Colonial and the Great Northern Hippodrome continue to do splendid business. Many nights the Colonial is full to overflowing. Ralph Hers is the Majestic's headliner this week.
 This is surely a big season for the suburban resorts. The weather has been ideal for good business—very little rain and not too much coolness nor too much heat. At the White City the Great Raymond continues to mystify and the ballet girls continue to gyrate to the music of Chevalier Emmanuel's band. At Sans Souci Signor Orestes a little less gymnastic than in former years, is drawing large throngs with his fine programmes. Channing Ellery's band is as popular as ever at Elmhurst Gardens. Riverview and Forest Park also report excellent business. At Ravinia they are having all sorts of Summer opera. Attilio Parelli, of the Chicago Opera, is now directing the Chicago Symphony Orchestra. The singers are Jenny Dufau, of the Opera, and Lois Ewell. Permit us to state here that Miss Ewell is a regular lady the night to be signed up by the Chicago Opera. She is a mighty good bet who is being overlooked. But overlooking good bets is a favorite occupation of opera impresarios.
 An unusual incident happened last week in connection with the production of How Much Is a Million? at the Fine Arts. Calvin Thomas, who has been playing the role of Henry Bedding, was forced to close because of arrangements made before the run of the play was extended. Frank Thomas, a brother, had just closed as leading man in the Metropolitan in St. Paul, and was given a hurry call to come to Chicago and take his brother's part. Calvin closed with the matinee. Frank played in the evening, and their mother, who was visiting them, witnessed both performances. LUTWELL MCCLURE.

FROM LOS ANGELES

Frohman to Establish
Producing Stock Company?
Gustav Frohman is Popular.
"The Witness for the Defense"
Receives Favorable Verdict.
Business Good In Coast City.

LOS ANGELES, July 29 (Special).—The best dramatic treat Los Angeles has had for some time was Blanche Bates in The Witness for the Defense at the Mason Opera House July 14-19. There are only ten members in the cast, but they are so well selected that each one stands out prominently in the style of an individual star. Miss Bates in the leading feminine role of Stella Ballantyne is brilliant. Telling acting was depicted in Frank Kemble-Cooper's portrayal of the role of Henry Throck, and another splendid bit was that of H. E. Herbert as Stephen Ballantyne. The two Hamlet roles were splendidly handled by Mr. Stalward and Mr. Elliott. Arthur Lewis also commanded most favorably the part of Pettifer, and Miss Carrington got as much as possible out of the small part of Mrs. Pettifer. Miss Bates has always been a very great favorite in this city, and she has been greeted by most excellent houses during her short engagement. Her season ends here.
 Gustav Frohman, manager of the Blanche Bates' company, recently at the Mason, has been visiting this city since the early seventies. Mr. Frohman has a great theatrical record, inasmuch as it is conceded that he put, both of his brothers, Daniel and Charles, into the show business. Mr. Frohman is popular locally, and is being urged to establish a high-class producing stock company here, either at the Mason (Grand Opera House) or in a new building located by local capital. An up-to-date theater, located at the lower end of Hill Street or Broadway, is a hobby of local theatergoers.
 The season is being revived at the Burbank Theater July 15-19, with Catherine Calvert making her local debut in the leading role of Marjorie. She displays a charming personality, and while not grasping the role thoroughly she demonstrates the fact that she has ability. Miss Calvert was accorded a splendid reception. Byron Bessey was cast in the part of Dr. Van Eider, and it is only fair to say that this artist found itself excellently treated. Mr. Sterling as Larry was most natural. Lillian Elliott gave a perfect conception of Mrs. Joyce, the mother, and Mr. Corrigan was most exact as Jim Joyce.

while the part of Jennie Joyce was effectively handled by Beatrice Nichols. The role of Jerry McGee fell in the capable hands of Mr. MacLennan, and Willis Marks made a good clerk, while Harry Duffield was most satisfactory as the town marshal. The part of the maid, Marnac, was splendidly handled by Florence Oberley. Madame Sherry week July 20-26.
 Alias Jimmy Valentini received a big revival at the Monocacy. Frances Bink making a tremendous hit in the role of Rose Kane. The part of Jimmy is assigned to William Desmond, and his work is very pleasing, indeed. The detective role of Doyle is played with much vigor and force by Thomas Meagher. John Barton skillfully captured applause as Bill Avery. As usual, Harrison Hunter cast as the warden, played his role with thoroughness. Howard Scott as Billy Davis, Charles Huggles as Red Jocelyn, and James Neill as Robert Fay brought out every bit in these characters. For July 21-27 Hawthorn, U. S. A.
 Selma Paley, who has been doing team work with Percy Branson at the Orpheum, has made a decided local hit. She appears this week as Yvonne Sherry in the Burbank production. Yvonne Sherry continues at Flanders', the Republic, Century, and Orpheum. The attendance holds up at each house.
 At the Loew's Daniel Frohman's motion picture feature of Hackett in The Prisoner of Zenda is attracting big audiences.

DON W. CARLSON.

FROM PHILADELPHIA

Without Dramatic Offerings,
Philadelphians Turn to Talk
Of Vaudeville War.
Walnut Capitulates and
Will Make Alterations.
New Theater for Quaker City.

PHILADELPHIA, July 29 (Special).—Theatrical news in the Quaker City is scarce. At present, the greatest interest centers around vaudeville. Although Nixon and Zimmerman are connected in a number of their dramatic enterprises, in their vaudeville ventures they are rivals; and bitter ones, too. Since Nixon and Nirdlinger made connections with the Low interests, it has been said that Zimmerman was seeking strong affiliations. The announcement last week that the United Booking Office, which are controlled by the Keith interests, had made arrangements with Buck Taylor to furnish acts for the Liberty, Keystone and the newly erected Fairmount theaters, would indicate in what directions the desired affiliation has been made.
 On the other hand, there are rumors of trouble in the Nixon-Low alliance. When Fred G. Nixon and Nirdlinger secured a lease for vaudeville at the home of grand opera, originally built by Oscar Hammerstein, now known as the Metropolitan, it was considered a great coup, despite the reservation of certain nights for the Met. Business has been very good at the Met, and it seems to be more popular than ever. On the roof of the big playhouse, there originally was a sign in electric lights reading "Met Loew's Vaudeville." Loew's name was seen in many conspicuous places. Recently the Loew feature in the sign has disappeared for reasons not disclosed to the public.
 In theatrical circles the rumors are very thick that there has been a decided split between Nirdlinger and Loew, due to the former's purchase of a big interest in the Carl Anderson booking office and the consequent booking of a large number of acts, obtained without the aid of Marcus Loew. This, it is said, has aroused the latter's ire to such an extent that there is a possibility of Nirdlinger relinquishing his interest in the Liberty and the Grand, which he recently acquired, and which is very near Zimmerman's Liberty.
 The old Walnut is not going to close after all. Evidently the owner of the theater and the lessee have come to some understanding for a permit for the alteration required by the authorities was issued last week.
 Enforcement of new fire and building regulations in Philadelphia has occasioned much change in theaters of the city. The University Pennsylvania, which owns the Chestnut Street Opera House, will probably spend some \$50,000 in rehabilitation of that amusement place. The intention is said to be to reconstruct and redecorate both interior and exterior. When the work is completed it is declared that Loew-Nirdlinger enterprises will occupy the house. Occupancy, if present plans are carried out, will probably not be possible till October. It is said that the \$55,000 yearly rental will continue.
 In the terrific windstorm last week a wall of the new theater, the Belmont, now being erected on Fifty-second Street, above Market, was torn down. Work has begun on one of the hand-somest theaters in the city, to be known as the Juniper and to be built at the corner of Juniper and Market streets. It will cost \$100,000 and was designed by Architect William Henry Hoffman.

FROM BOSTON

Low Water Mark in Boston.
Plymouth Stock Season Closes,
Leaving "Quo Vadis" Pictures
In Sole Possession of Field.
Now Await "Kiss Me Quick"
And Other Fall Openings.

BOSTON, July 29 (Special).—After an eight weeks' season Managers Wyrie, Birch and the Pioneer Company, ended their engagements at the Plymouth Saturday with speeches, flowers, and farewells. The plays produced were Divorcement, The Second Mrs. Tanqueray, The Mexican (first time), The House Next Door (two weeks), Her Husband's Wife, Sam, and The Truth. Mr. Birch has announced that next year he will manage another Spring season in Boston. After his unusually long season, lasting from Labor Day to July 26, Manager Fred R. Wyrie, of the Plymouth, is now enjoying at the Lyric and, Me., the vacation he was obliged to postpone when the Gorton-Birch co. rather unexpectedly began their Summer season. The house will reopen on Labor Day with May Irwin.
 The Plymouth season opened with the remarkably popular Quo Vadis picture, the only entertainment in town besides the usual "movies" and vaudeville.

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JUSTINA WAYNE

Elitch's Gardens, Denver, Colo.

This week is the low water mark. Next Monday the new season begins with Kiss Me Quick at the Shubert. The author is Philip Bartholomae, of Over Night, and the cast is a strong one, including Helen Lowell, Arthur Aylesworth, Robert Kelly, Jodie Harris, Louise Drew, Laura Laird, Emily Callaway, Mary Eastman, Frederick Bentley, and Richard Tabor.
 The Majestic's season will open Aug. 18 with Olive Wyndham in What Happened to Mary. John Cort's production of The Ham Tree, still with McIntyre and Heath, will follow Kiss Me Quick at the Shubert. FOREST ISLAND.

MAY IRWIN IN CLAYTON

What the papers of Clayton, N. Y., call an overwhelming demand will result in the appearance of May Irwin in that thriving port next month. She is to open her second season in Widow by Proxy there, just before going into Boston for a run. In Clayton, where Miss Irwin's mail is delivered as more of a factor in the drama than Harsh Bernhard, Bearbohm Tree, or any of the rest of them. Just now the board of selection is considering an ordinance that any citizen of the town, man, woman or child, who does not attend her performance on the night of the 27th of August, will be shot at sunrise on the 28th.

WRIT TIES UP WILD WEST SHOW

A writ of attachment in favor of the United States Lithographing and Printing Company of Chicago was the reason for Buffalo Bill's Wild West and Pawnee Bill's Far East Show not appearing in Colorado Springs on the 28th of this month. The show remained in Denver, when the owners failed to agree upon a settlement. Under the writ deputy sheriffs took the proceeds of the first two nights of the week. The 114 Indians with the show were sent back to the Sioux Reservation at Pine Ridge, S. D. The other employees will remain. Part of the belongings were stored at Overland Park, indicating that no early adjustment of the case was expected.

NO DISCHARGE FOR GUS EDWARDS

Referee in bankruptcy William H. Willis has recommended that a discharge from bankruptcy be denied to Gus Edwards, the music publisher, composer and theatrical producer, against whom an involuntary petition was filed Feb. 8, 1910. His liabilities were given as \$34,854, and no assets. On the same date petitions were filed against the Gus Edwards Music Publishing Company and Lillian A. Edwards.
 The referee concluded that Edwards' vaudeville acts and songs had been assigned to others.

SHERIFF AFTER FRITZI SCHEFF

Sheriff Harburger is seeking information regarding the present whereabouts of Fritz Scheff. His official wallet contains an attachment for \$1,004 against the comic opera prima donna's property. The sheriff is kept busy visiting leading hotels in quest of the golden fleece.

DURHAM, N. C., THEATER LEASED

The lease of the municipal Academy of Music, of Durham, N. C., was recently granted by the Board of Aldermen of that place to W. F. Freeland and R. A. Harris.

FIRE DESTROYS THEATER

The Phoenix Opera House block, including the Opera House, in Odessa, Mo., was destroyed by fire on the night of July 24. The loss is estimated at \$40,000.

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SHUBERTS FIRE OPENING GUN

"The Gentleman from No. 19," a French Farce, Produced at Asbury Park

ASBURY PARK, Monday, July 29 (Special).—The Shuberts produced at the Savoy Theater here to-night The Gentleman from No. 19, a farce from the French by Henri Kerkoul and Albert Barre.

Edouard Chaumette, a hotel proprietor, called away from his home town, Andis it necessary to spend the night at a hotel in a neighboring town. He occupies room No. 19, and by a mistake opens a door from his apartment which leads to another suite occupied by a woman. His appearance badly scares the female, whereupon she screams. Just at the moment her husband knocks on the outside door. Chaumette escapes, and in his haste leaves his bag behind. Arriving at home, he realizes that he must secure his luggage, but before he is able to send back for it, Dr. Bonard, on his bridal tour, arrives at the hotel, and among his baggage is the missing suitcase. Complications then begin to pile up so thick and fast that three acts seem too few to untangle all of the skeins.

The play was well received by a large audience. After another performance here and at Long Branch, The Gentleman from No. 19 will open at Maxine Elliott's Theater next Monday evening.

Wilda Mari Moore, formerly with James K. Hackett, and Maude Allan, late with Bought and Paid For, have been engaged for Peg o' My Heart company.



VAUDEVILLE



Bert French and Alice Eis Return, "The Interrupted Curry" Shows Strength and Little Chee Toy Still Fascinates

SYMBOLISM isn't going to take a vacation this Summer. The dancers who interpret various baffling problems with symbolical terpsichorean evolutions are still with us and will continue for some time longer. *Le Rouge et Noir*, also called *The Dance of Fortune*, was presented by Bert French and Alice Eis at Hammerstein's last week. The dance isn't new, for the two performers created considerable comment with the same offering at the Victoria some time ago. Miss Eis is a little more sinuously graceful—a bit more bizarre—than any of the recent dancers who have interpreted for us. Miss Eis depicts the sickle lady who presides over the wheel of fortune while Mr. French portrays a reckless gambler who falls into the lure of the goddess of chance. All this is a symbolical moral lesson, if we may judge by the stereopticon explanation, which warns us several times to "BEWARE!"

The real hit of the Hammerstein bill, outside of little Chee Toy and the Ching Ling Foo act, was won by the Gliding O'Mearas. The two are genuinely remarkable dancers. The easy grace with which they do a slow tempo glide, a whirlwind prance, and a lively Texas trot is decidedly delightful. They finish as fresh and untired as when they first glide out before the footlights. The O'Mearas are the best dancers just now in vaudeville.

Ray Elinore Ball was a refreshing feature of the bill. Miss Ball is pretty—her hair alone is quite fascinating—and she plays the violin nicely.

Personally, the quaint little Chee Toy in her American rag melodies is still the most appealing vaudeville figure on the metropolitan variety stage. The tiny Chinese maiden has that rare quality of magnetic personality—the ability to reach out across the footlights and make spectators her friends. It is a delight to watch the way Chee Toy "puts her songs over" and the delicate use she makes of her hands. She is a lesson in repression and personality. Dynamic methods aren't necessary for success in vaudeville, despite the general belief. The Ching Ling Foo act is as entertaining as ever. Among the interesting features of the turn is the way a Chinese juggler catches a heavy bowl on his forehead and the unusual performance of an acrobat on a horizontal bar.

Juliette Dika played her second week in vaudeville, moving up to Hammerstein's. Miss Dika has broadened out her act in the evident effort to gain spicy Parisian piquancy. She now concludes her act with "I Never Met a Beautiful Girl Till I Met You," in which the chorus is sung by a vocalist in the audience. Miss Dika's hit is largely due to her striking gowns.

The first metropolitan performances of *The Interrupted Curry*, a playlet by C. Villars Stuart, were given by William Morris last week at the Union Square Theater. The little drama, based upon the eternal triangle, has possibilities of developing into a satisfactory vaudeville offering, aided by Mr. Morris's consistently good acting. A man, his wife and his friend are having a little New Year's Eve party. The husband, as a surprise to his friend, suddenly accuses him of winning away his wife. The unexpected accusation wrings a confession from the wife that the "other man" has really tried to win her love. The joke almost turns into a tragedy before the husband realizes that the wife has been faithful to him. *The Interrupted Curry* has interest, although it droops while Mr. Morris is off stage, and can easily be worked into a little drama with a "punch."

These days a vaudeville drama must have an unrelenting grip. The playlet requires just as good acting and just as realistic staging as a legitimate offering. Too many sketches in variety are conventionally

staged. The setting is a setting—often a background of house scenery—and nothing more. All atmosphere is lacking. Vaudeville producers might well have studied last season's production of *Fear* at the Princess Theater. The little drama fairly radiated the stifling heat of the sun-baked, plague-ridden desolate spots of India, broiling under the glare of the Southern sun. The adapted French playlet thrilled because the audiences were hypnotized by the realism of every detail.

We should like to see Marion Barney in a convinc-

tion to dainty songs, for which she seems particularly adapted.

The Lawn Party at the Union Square Theater proved to be a sort of revue in which juvenile entertainers mimic the favorites of the stage. The entertaining qualities of the offering come from young William J. Dooley's impersonation of a rube constable. Harry Anger's Dave Warfield and another lad's vocal Chauncey Olcott were among the best of the imitations. Bradley Martin and Edyth Fabrini presented a neat little dancing act. A hunt in living pictures, using a horse and four dogs, is depicted in *The Act Beautiful*.

Summer vaudeville is just now upon its top crest. Among the newer additions to the ranks of the interpretive dancers are Max Welly and Melissa Ten Eyck, who did *The Gambol of the Gods* at the New Brighton last week. When the Summer patron isn't turning his attention to the turkey trot and the tango or ladies who pose in costumes that cling like a poor relation, he is listening to ambitious musical and vocal acts. This week Edna Showalter is at the Union Square and Cecil Cunningham is trying out her new offering at the Fifth Avenue.

A lot of new acts are getting hearings. Sometimes it's hard to repress a shudder these days when the orchestra, at the opening of a new variety offering, slips below stage with suspicious alacrity.

FREDERICK JAMES SMITH.



Gould and Marsden.

BILLEE SEATON,

Now Winning Favor on Pacific Coast.

ing playlet. Her present offering, *Their Wedding Night*, a "heart throb in one act," by Hugh and Beatrice Reticker, as seen last week at the Fifth Avenue, is pretty impossible. A young woman, the co-respondent in a divorce scandal, has won the love of a rich young man who doesn't know "the past." Now she is an innocent victim of circumstances trying to live down the awful "past." They are about to be married. Then the principal in the scandal commits suicide in a hotel room he has revengefully taken next to that occupied by the woman. A reporter, one of those nifty stage newspaper men, unearths the story, confronts the young man and the tearful lady-with-a-past, but the would-be husband remains steadfast to the woman of his heart. Exit reporter. Miss Barney does her best to make the situation seem plausible. Since *Their Wedding Night* does not appear real anywhere, the fault lies with the sketch.

Down at the Fifth Avenue Theater, Willie Weston and Mike Bernard also appeared in a piano-ragologue. Bernard coaxed the melodies from the piano while his partner sings character songs. Weston's best bit was an Englishman's conception of "Waiting for the Robert E. Lee." Just at present the act will stand condensation, with some of the imitations eliminated.

Marion Garson is a vocalist of agreeable stage presence. Her songs seem to have been chosen with a view to trills and high notes. Vocal gymnastics can be overdone. Miss Garson might well confine her at-

VAUDEVILLE GOSSIP

Ada Overton Walker may soon appear in London. Mary Shaw will soon be seen in vaudeville.

Irving Berlin returned from London on Tuesday.

Melville and Higgins opened in Lancaster, Pa., in their new act, *Putting on Airs*, this week.

Pauline, the hypnotist, will take out his own vaudeville company this season.

Nora Bayes will be seen at the Brighton Beach Music Hall on Aug. 18, assisted by Harry Clarke.

Fritzi Scheff is said to be booked over the Orpheum Circuit for twenty weeks at \$3,000 weekly.

Olga Petrova sailed for Europe last week on the *Celtic*.

Grace La Rue opens at the London Palace on August 4.

Eugene O'Rourke is preparing to enter vaudeville in a new playlet.

Valeska Suratt is to play twenty-five weeks of United time at \$2,000 weekly.

Cecil Lean and company succeeded Eddie Foy on the New Brighton bill this week. The Foy act was not quite ready for presentation.

Following her hit at Hammerstein's, Ina Claire departed for England on the *Mauritania*, to fill her engagement in a George Edwards production.

Sophie Tucker appears in *A Broadway Honeymoon*, at the new Joe Howard Comedy Theater, in Chicago, in September.

Chip and Marble open an Orpheum Circuit tour in August. In 1914 they are contracted to appear in London.

Marion Barney is playing Keith's, in Philadelphia, this week, and is a big favorite in the Quaker City, where she was for a long time leading woman of the Orpheum Players. She also appeared in *Ben-Hur* and *The Woman*.

T. Roy Barnes is to be principal comedian in the coming Dillingham production of *The Red Canary*. The music is by a clever young composer, Harold Orlob. Barnes is well known in vaudeville, having been a headliner for some time with his wife, known professionally as Bessie Crawford. Miss Crawford will also be in *The Red Canary*.



RAY SAMUELS,
"The Blue Streak of Ragtime."

VIEWS, REVIEWS AND INTERVIEWS

RALPH HERZ has just closed an interesting tour in vaudeville, and is in town resting for a fortnight before he goes to San Francisco to take up his new task of reviving the big musical successes of the past few seasons at the Alcazar in that city. Mr. Herz is popular in musical comedy as well as vaudeville. In fact, it was because of his popularity in musical comedy that he was engaged for vaudeville, and that brings the point of the story:

"Without presuming to teach the vaudeville managers their business," he observes, with becoming modesty, "I venture to suggest that the man on the outside sometimes sees a mistake quicker than those who are on the inside, and for that very reason. Names are demanded in the amusement field. There are young, ambitious and talented artists who do as clever work as many of the headliners, but they do not draw the attendance, and consequently do not command the salary. If, therefore, names are bought, it strikes the common man as being rather peculiar business to hide the identity of those who draw large salaries because of their names and talents. A prominent friend of mine recently appeared on what was extensively advertised as an 'Anniversary Programme,' and no names were advertised. The public was informed in unmistakable language that it was the 'biggest bill of the season,' with fifteen or twenty 'headliners,' and they were invited to count them. From my observation, the public seemed impressed with the idea that they preferred to have the names printed, and let them assign them to their relative positions. The business, he assured me, was worse than on the previous weeks when the names of the artists were spread upon the electric sign. Maybe I am wrong, but it looks like I have the best of the argument. It is like a man buying the trade-mark of a well-advertised specialty, and then presenting it on the market without identifying it. If you want to know what is in a name, you can find out by looking over the salary list on a vaudeville route sheet."

Vaudeville is furnishing much of the floating population to the watering-places nowadays.

A case has just been decided in London that is interesting. A vaudeville actor had an altercation with the stage manager, and was kicked off the stage. He fell on a saw with which some work was being done, and was so badly injured that his legs were amputated. He secured a judgment for \$23,000 against the theater. The funny part is that the money was paid, he lost his legs, and, according to the papers, is still kicking.

Emma Carus is in the golden West at present, and visited the exhibition of one of the large department stores in Seattle, or Tacoma, or perhaps it was San Francisco itself. She was particularly impressed by a collection of what is termed in insurance policies "objects de vertu," over which hung a sign, "Art Objects."

"Well," the comedienne was heard by a reporter to observe, "you really should not blame it. They are quite enough to make any one object, but what are we going to do about it?"

THE SUMMER SHOW

BY ROBERT C. MCILVAY.

Come along and let's go to a vaudeville show,
And sit in the parquet together,
It don't cost a lot and it isn't too hot,
In fact, we'll forget 'bout the weather.

The sleigh bells will ring and some one will sing,
There'll be dancing and "movies" galore,
We'll go in rather tired, but come out inspired,
And life won't be quite such a bore.

There'll be plenty of girls and tumbles and whirls,
And sketches and acts to amuse us,
There'll be quaint, funny folks, and passable jokes,
And something that's sure to enlure us.

Hear the orchestra play its overture gay?
All right, we've decided to go, sir,
Our tickets we've got—why, it isn't so hot—
Now come on with your cool Summer show, sir!



KATHRYN KIDDER,
In Condensed Version of "Sans Gene."

"There are no jokes to-day," mournfully declares a reverend gentleman of South Bend, Ind. It would be worth while to pay his expenses to see the Rialto these days.

Variety is the spice of the amusement pudding.

Vaudeville furnishes a match for the fingerless man who was caught picking pockets by some of the many voiceless vocalists now on view.

During the hot weather, the vaudeville theaters, as places of entertainment, stand without a rival.

The "dog days" of vaudeville do not bring many novelties to view, but a new comedy playlet, of the romantic period, is to be produced very shortly that will undoubtedly prove interesting. It was written by Grace Griswold, who wrote His Japanese Wife, over which thousands of vaudeville patrons have laughed and wept, and Billy's First Love, both of which have been presented for many seasons by Valerie Bergere. The playlet is presented by Maude Leslie, who has not been generally recognized as a vaudeville artist, because of her long association with Sir Herbert Beerbohm Tree in his notable productions at His Majesty's Theater, London, and her debut as a vaudeville star is therefore peculiarly interesting, especially when associated with a playlet by Grace Griswold, who, by the way, is now playing a "fag end" engagement at the Fine Arts Theater, in Chicago, in a play by C. R. Hopkins called How Much Is a Million?

Which question can be answered by the statement that it is enough to purchase the scrapbook of a vaudeville artist who has received good notices in a musical comedy.

Corse Payton will be a headliner at the Fifth Avenue, next week, in a dramatic sketch, The Woman Tamer. Mr. Payton will be supported by Minna Phillips and two other players. The stock star will receive \$1,500 for the week, it is rumored.



BELLE STORNEY,
Singer, Has Scored a London Hit.

LITTLE TALES OF THE VAUDEVILLE WORLD

ONE of the liveliest of vaudeville "live wires" in New York is Gus McCune, manager of Proctor's Fifth Avenue Theater. Mr. McCune knows every phase of the amusement business. For sixteen years he was advance man and manager for the foremost stars and productions. As he himself expresses it, he has been "with everything from Julius Caesar to comic opera." Mr. McCune's record includes six years with Wagenhals and Kemper, three with Henry W. Savage, and six with Liebler and company. Among the last productions with which he was connected were The Man from Home, with William Hodge, and The White Sister, in which Viola Allen was seen. For five years Mr. McCune has been at the Fifth Avenue Theater.

It goes without saying that the Fifth Avenue is one of the best-managed vaudeville houses in the city. Mr. McCune's success proves again that courtesy and good management are a theater's best assets.

The London Stage refers to Fanny Brice as being successful in New York vaudeville after her hits with Ziegfeld's Fillies. Well?

Evelyn Nesbit—for so Mrs. Evelyn Nesbit Thaw is coming back to the New York stage—called on Saturday for America. Her ambition to succeed upon her own merits are very evident.

"I don't come to them," she said in London, "because of the notoriety, the scandal which I have lived through. I come to them not as 'Mrs. Thaw,' but as plain 'Miss Nesbit,' using the name to which I became entitled the day I was born. I come to them to let them judge my work, not me personally. All I ask is fair play, and I feel certain the American audiences will not deny me that."

The home of the turkey trot is the Jardin de Danse. Up on the roof of the New York Theater Building, where the Ziegfeld Follies used to advance the drama, is the gay sanctuary of the freakish modern dances. It is the "Olympus of Delights." Ed E. Pidgeon, who ably directs the Jardin's publicity, says so. Anyway, its popularity is unquestioned. Besides the privilege of personally participating in the dance, there are such professional entertainers as Joan Sawyer and Wallace McCutcheon, Diane and Helen Atkins.

The appearance of David Blapham in vaudeville, if rumors of the baritone's entrance in the two-a-day are true, will be a notable event. The distinguished singer has a wide repertoire of operas, oratorios and songs to draw upon, besides many dramatic poems with musical accompaniments, such as Rosseter Cole's arrangement of Longfellow's King Robert of Sicily, Arthur Bergh's setting of Poe's The Raven, and impressive arrangements of Kipling's Danny Deever and of Tennyson's Enoch Arden.

Two interesting contributions to the English variety stage are just now creating unusual interest in London. Sir James Barrie has just written Half an Hour for Irene Vanbrugh, to be presented at the London Hippodrome. Barrie knows how to write brilliant playlets, as his Twelve Pound Look and Rosalind demonstrated. The other playlet, Max Pemberton's Garrick, has just been offered at the Coliseum by Seymour Hicks.



EDNA MUNSEY,
Successful Newcomer in Songs.

CHILD MANAGES LAKE THEATER

M. O. Child, for some time assistant manager of the San Francisco Orpheum, has been selected to manage the new Orpheum in Salt Lake City. Mr. Child's rise in the theatrical world has been rapid. He started as manager of a theater in Evansville, Ind., went from there to the executive offices of C. E. Bray in Chicago, and was next advanced to the post of assistant to Fred Henderson, Western manager of the circuit.

VAUDEVILLE IN NEWCASTLE

G. E. Newton, who is with the Weecher Amusement Company, has leased the Opera House at Newcastle, Pa., and will play United small time vaudeville. Mr. Newton is an ambitious young man who should "make good," handling the destiny of the Newcastle house.

HOUSES OPEN AUG. 18

Wilmer and Vincent will open their circuit of theaters on Aug. 18, playing Keith vaudeville. The circuit numbers about ten houses, including theaters at Harrisburg, Altoona, Johnstown, Reading, Allentown, York, and Easton, Pa.; Utica, N. Y., and houses in the South.

AMERICANS FOR AUSTRALIA

Hugh D. McIntosh announced, upon arrival in London, that among the American entertainers he had booked for Australia were Gene Greene, Reynolds and Donovan, Wright and Dietrich, Billie Reeves, Golden Troupe of Russian Dancers, the Muellers, the Five Merry Youngsters, and Neptune's Garden.

THURSTON GOES ABROAD

Howard Thurston, the magician, sailed recently for Europe with his wife. The Thurstons will visit Paris, Berlin, and Budapest, where Mr. Thurston and Langdon McCormick are now presenting the sensational scenic effect, A Mile a Minute, similar to the auto-train race in The Honeymoon Express. Thurston plans to bring back two startling illusions from Maskynde and De Vant's Egyptian Hall, of London.

IN REINHARDT SPECTACLE

Ruth St. Denis may be the central figure in Max Reinhardt's next Berlin dramatic pantomime. Miss St. Denis is to go to Berlin at the conclusion of her Chicago Ravinia Park engagement for a consultation with Herr Reinhardt.

WILLIAM PRUETTE'S NEW QUARTETTE

The Pruette Quartette, which sang the first half of last week at Yonkers and finished the week at the Odeon, this city, has made a strong impression. The four sing excellently, and the quartette, which is composed of Charles Angelo, first tenor; Edward Sullivan, second tenor; William Pruette, baritone; Harry Lang, basso, should be successful in vaudeville.

Howard, the ventriloquist, is spending his vacation at Halifax, N. S. He has composed a song, "My Canada," which is being used by the Royal Canadian Band.

The Mirror will be glad to extend every favor to vaudeville entertainers.

They are invited to have their mail sent in care of The Mirror and to avail themselves of the facilities which have been extended to the representatives of the dramatic profession by The Mirror since 1879.

RUMORS OF DISAGREEMENT

Split Between Nirdlinger and Loew in Philadelphia is Denied—United Acquires Houses

Rumors in Philadelphia of a possible split between Fred G. Nixon-Nirdlinger and Marcus Loew over booking arrangements have been denied.

The reported disagreement was said to have been due to the way Nirdlinger joined hands with the Prudential Agency, also in the Loew-Sullivan-Considine combination, and started to buy and sell acts independent of the combination.

If a split should occur, the disposition of the Metropolitan Opera House, in which both Loew and Nirdlinger are interested, will be one of the important questions. The Grand, a few squares away, is a Nirdlinger house. The two theaters might be run in direct opposition.

Simultaneously with the disagreement rumors came the statement that the United Booking Office had arrived at an agreement with W. M. Taylor, of the Keystone, Liberty, and other houses. This gives the United five more Philadelphia houses.

The new Colonial in Germantown, which is being erected by Nirdlinger, and is to open in the Fall; the Nixon, People's, Colonial, and Grand Opera House in Philadelphia; the new Nixon in Atlantic City, and other houses will be booked through the Nirdlinger offices.

Denials to the story of the possible break have been given out, and it is believed that, if any minor disagreement exists, matters will be adjusted.

CURRENT BILLS

Union Square.—Edna Showalter, T. Roy Barnes and Bessie Crawford, James Duffy and Mercedes Lorense, Hershel Hendler, Four Castilians, Albertina Moore and Myrtle Young, Baisden, the Five Sullis, Kennedy and Rooney.

Hammerstein's.—Ching Ling Foo and company, Elizabeth Murray, William Weston and Mike Bernard, Winsor McCoy, Bert French and Alice Eia, Three Types, Ernest Ball and Maude Lambert, Dainty Marie, Juggling Mowatt, Mosher, Hayes and Mosher, Roscoe Midgets, Charles Roscoe, Higgins and Nye, Dora Nead.

Fifth Avenue.—Cecil Cunningham and company, Marie King and dancers, Charles Howard and Joe Ratcliffe, Helen Goff, Harry Beaumont, Dorothy Richmond and company, Hong Fong, Carl Eugen Troupe, Jock Anthony and Harry Ross, Kinzo.

Brighton Beach Music Hall.—Sophie Tucker, Valerie Bergere and company, Bert Fitzgeralds, Nonette, Martinetti and Sylvester, Lynch and Zeller, Stan Stanley Trio.

New Brighton.—Cecil Loan, Jessie Busley and company, Mabel Berra, Swor and Mack, McMahon, Diamond and Clements, Adonis and dog, Frawley and Hunt, Billy Arlington and company.

Henderson's.—Arcadia, James Thornton, Hale Norcross, Louis London, Hines and Fox, Lorraine and Burke, the Kemps, Ben Beyer and company, Fiorette.

Carl McCullough is going strongly in vaudeville. His latest imitation of George Monroe is said to be a hit.

Among the players Summering at Seascot, Nantucket Island, are Henry Woodruff, Digby Bell, William H. Thompson, Edwin Stevens, and Tina Marshall.

Speaking of Ethel Greene, the American entertainer who first appeared at the London Palace recently, the Stage says: "Her success in England should be of the kind that lasts." The Stage refers to her methods as dainty and piquant.

Julia Nash is resting at the home of her husband, Henry Chesterfield, in Cincinnati. Miss Nash begins her vaudeville season on August 18.

MORE PANTAGES HOUSES

Theater in Kansas City, Omaha, and New Orleans Add Three Full-Week Stands to Circuit

Chicago, Ill., July 29.—The Pantages Circuit of vaudeville theaters has gained three full week stands through the efforts of J. C. Matthews, the booking manager of the circuit.

The Century Theater at Kansas City, Mo., and the Krug Theater at Omaha, Neb., came after a consultation between James J. Butler and Mr. Matthews in St. Louis, followed by the signing of a three-year franchise. The other theater secured is the Greenwall at New Orleans.

The Century will be renamed the Kansas City Theater, and will open August 30. The Krug, at Omaha, will open the same date, after the expenditure of \$15,000 in renovations. The Greenwall will open Sept. 21. The Century and Krug were a part of the Western Burlesque Wheel last season.

The report that the Pantages Theater in Denver had closed is without foundation. The shows are playing there, and will continue next season, coming to the Butler houses and thence to New Orleans, and making other points on the way to New York. Pantages Theater at St. Joseph, Mo., has passed to C. V. Philley, who will offer tabloids and vaudeville next season, according to report.

TO REMODEL ROOF GARDEN

William Hammerstein to Transform Roof Into the "Bal Champetre" for Winter Season

William Hammerstein plans to remodel his roof garden atop the Victoria and Belasco theaters, following the closing of the garden's season. The summer roof season terminates with Evelyn Nesbit's engagement.

According to the plans, the roof is to become the "Bal Champetre." A portion of the roof now occupied by the farm will be covered by a huge glass dome and a dancing floor will be laid over the entire space now occupied by the stage and orchestra floor.

Mr. Hammerstein intends to present new features each week. Vernon and Dolly Castle will dance during the first week of the winter season.

BERNHARDT'S LONDON SEASON

Madame Sarah Bernhardt begins her engagement at the London Coliseum on Sept. 8. During the first week she will present the second act of Edmond Rostand's La Samaritaine. Her programme for the remainder of the season follows: Sept. 15, Victorien Sardou's Theodora; Sept. 22, Henri Cain and Maurice Bernhardt's La Nuit de Noel; Sept. 29, Emile Moreau's Process de Jean d'Arc; Oct. 6, La Dame aux Camelias (Alexandre Dumas, fils); Oct. 13, a new sketch by Madame Rostand as yet unnamed.

EDWARDS'S NEW PRODUCTION

Gus Edwards has announced his new and continued vaudeville productions for the coming season. He will offer Eugene Walter's Inside the Circle; a song review with Will J. Ward and a cast of twenty-five; The KM Kabaret, with Eddie Cantor; The International School Boys and Girls, a skit by Thomas J. Gray; Jean Hayes's A Bingville Cabaret; Gus Erdman in Jean Hayes's A Study in Rags; and The Boy Scouts, another musical offering by Mr. Gray.

ADDS CLEVELAND HOUSES

B. F. Keith has taken over the management of the Metropolitan Opera House and the Loraine Opera House in Cleveland.

Toby Claude is playing the principal part in the variety revue, Le Petit Cabaret, playing the English music halls.



RAY COX,
Vaudeville's Baseball Girl.

MISS DIKA TO LEAVE VARIETY

Juliette Dika is leaving vaudeville shortly to appear in The Honeymoon Express. Miss Dika will have the role formerly played at the Winter Garden by Gaby Deslys and Grace La Rue.

VAUDEVILLE NOTES

Felix Haney is resting in Philadelphia. Lionel Lawrence is going into vaudeville. Franklyn Ardell will be in the next London Hippodrome revue.

Owen McGivney is playing in England in his protean playlet, Bill Sykes.

Paul Conchas is appearing in the British provinces in his military juggling turn.

Graham Moffat's company is presenting The Concealed Bed in England.

Gerald Griffin is to open at Birkenhead, England, on Aug. 11.

Will H. Fox is en route to South Africa from England.

The Six Kirkamith Sisters have been playing Vienna and Amsterdam successfully.

Jeanette D'Arville has a new act for the coming season.

The Marco Twins begin a European tour in Germany late in August.

James K. Hackett may play a week at the Union Square.

Wilbur Mack and Nella Walker are vacationing at Atlantic City.

Billy Reeves is playing Rickards time in Australia.

Frank Keeney, the millionaire Brooklyn theater owner, is in Paris.

Eddie Ross, the black-face comedian, is a hit in London.

Jack Von Tilzer and his family are at Spring Lake, N. J., for the summer.

Porter J. White is appearing on the Pacific Coast in a new playlet, Scandal.

Irene Franklin and Burt Green are going strongly on Orpheum time.

Frederick V. Bowers isn't going to London after all.

The Flying Banwards are appearing in Australia.

Norton and Nicholson are doing well on the Orpheum circuit in A Dramatic Cartoon.

Dr. Carl Herrmann will shortly tour Australia and South Africa with an American company.

Julie McCree's new act, for John and Emma Ray, will be called On the Rio Grande.

The Flying Martins are booked for ten months abroad. They open in Munich next week.

Perle Bartl, recently in Come Over Here at the London Opera House, is now touring England in a single turn.

Jeanette Dupre has recovered from her recent illness. She returns to England in September.

Harry Hayward and company are doing nicely in the South in their skit, The Firefly.

The Belclair Brothers are appearing in Melbourne after their season in Sydney, Australia.

Cathryn Chaloner is spending two weeks at the seaside before resuming her season in Kate's Press Agent.

Hal Davis, Inez Macaulay and company are presenting The Girl from Childs on the Coast.

James Thornton will not be seen in New York until next June, as he opens a tour of the Orpheum circuit in September.

Charles Barry, of Barry and Halvers, is seriously ill in a sanitarium in Stamford, Conn.

Dave Genaro and Roy Bailey open Aug. 4 at Grand Rapids for thirty weeks over Orpheum time.

Valeska Suratt is back from Europe with some startling novelties in dancing steps and costumes.

Following her Hammerstein engagement, Dainty Marie is to play thirty-five weeks over the Orpheum circuit.

Kathryn Osterman is spending her vacation in Los Angeles. On August 10 she begins a Fall tour at the Orpheum Theater in Minneapolis.

Amelia Bingham opens her vaudeville season on Sept. 15. This season a scene from Joan of Arc will be prominent among her Moments from Great Plays. Lisle Leigh has been re-engaged by Miss Bingham as leading woman.



DIANE,
Chanteuse Now at the Jardin de Danse.

Otto Sarony.

LOUISE RIPLEY **HELEN C. BICK**
Candidate for Mayor The Boss
"When Women Rule"

UP TO DATE NEWS OF THE STOCK COMPANIES

THE STOCK TICKER

Inadvisability of Responding to Applause at First Entrance

One of the most persistent and pernicious habits of audiences is their applause at the first entrance in a play of some given favorite. And nowhere is the habit, or custom, or whatever one is minded to call it, more deplorable than in the stock houses.

Presumably the pattering of hands is the conventional way in such cases of saying, "We're glad to see you," but as a matter of fact it is nothing more nor less than raking up an actor's past and holding it as a record for him to live up to. That is to say, they are applauding his bygone successes and not the work he has in hand. Thus a player so afflicted is removed from the character he represents, or at least prevented from rendering careful conceptions, while interest in the play itself is temporarily broken.

Admitting the mischievousness of the practice, most people feel that a radical change will have to take place in human nature before it can be dropped. That may be true. A stock favorite cannot request the audience not to applaud his entrance. And if he did he would have to express his desire before the beginning of each and every performance. He cannot abate the nuisance by ignoring it. A beloved and remarkable actor, now dead, Wilson by name, used to do that—frown and look down till he could continue with his lines. But he never succeeded in discouraging it.

As in any other method of reform, the plan must have co-operation. There must be resoluteness and concentration of purpose in the entire company. For one actor to respond and another to ignore leads nowhere. If every member of a stock organization could be made to feel that he is strengthening his impression, and hence his popularity, by ignoring all applause until the curtain, and accepting it then in a dignified way, the evil might be reduced to insignificance.

NEW YORK STOCKS

HARLEM OPERA HOUSE.—Cleveland Moffett's labor play, *The Battle*, is playing here this week. Thomas J. McGrath, the director of the company, appears in the piece in his original role. J. Arthur Young does the Lackaye part. Last week *Going Some* played to good business. Lowell Sherman gave a clever portrayal of "Wallie." Speed, Eda Von Luke was charming as Helen, Roy Gordon was decidedly original as Larry, the masseur, Maria Oatman pleased as Marielotta, while J. Arthur Young, Harold Hubert, June Mathis, Eva Boyne, Felix Krembs, and Howard Fay all did distinctive work.

Maria Oatman, playing second business at the Harlem, New York, closed last Saturday night. It is reported that she will be seen early in the fall in a Broadway production.

ACADEMY OF MUSIC.—Old Heidelberg is revived this week, with William J. Kelly as Prince Karl and Priscilla Knowles as Kathie. Camille was given last week to good business. Mr. Kelly made an admirable Armand. Miss Knowles did some of the best work of her engagement in the later scenes of the play. As the father, William Gerald was artistic and sincere. Good performances were given by Lydia Kane as Prudence, Angela McCaul as Nichetta, Julian Noa as the Count, and Joseph Craghan as Gaston.

BROOKLYN NOTES

A midsummer production of St. Elmo held the stage at the Bushwick last week, bringing several new faces before the patrons. Knid May Jackson and Robert Thornton are the arrivals, playing leads. According to report, their work is well liked. Others in the cast are Wally Lestina, M. J. Briggs, Bessie Lea Lestina, Eugene Ordway, Joseph Egerton, Harry B. Humphrey, William H. Everts, and Caroline Locke.

NEW STOCK AT METROPOLIS

Henry Rosenberg announces that he will have a new stock company at the Metropolitan Theater, Bronx, N. Y., which will be conducted along the lines of William Morris's organization at Detroit. Rowden Hall will head this company, and from week to week women stars will be added in parts they originally played on Broadway.

NEWARK NOTES

The Payton Stock, of Newark, N. J., are playing the Avery Hopwood farce, *Seven Days*, this week. Last week Claude Payton, in the title-role of *Dante*, was favorably received. Edmund Soraghan, William A. Mortimer, Joseph W. Girard, T. W. Gunn, Harry B. Roche, Robert Livingston, Mary Servosa, Emma De Weale, Dagmar Lenette, and Harry Bennett did good work.

Clifford Stork and Mabel Brownell, now traveling in Europe, will head a stock to open at the Shubert, Newark, N. J., on Labor Day, for an engagement of four weeks. Manager Lee Ottolenghi wishes it understood that this is not an opening wedge for the establishment of a permanent repertoire company. The house will resume its regular policy of presenting first-class plays by traveling companies.

VAUGHAN GLASER CO. VACATIONS

For the first time in eighty-three weeks, the members of the Vaughan Glaser company, now playing at the Temple Theater, Rochester, N. Y., are going to have a vacation. Mr. Glaser announces that after the close of the Rochester engagement the company will rest for two weeks, during which time he will be in New York reorganizing for the Fall and Winter seasons.

ESMELTON FOR PITT PLAYERS

Announcements of the new Pitt Players, of Pittsburgh, Pa., note that Frederick Esmelton, well known as producer, manager and actor, has been engaged for direction. For many years he was identified with productions of William A. Brady and of the Shuberts. His stock work has been with Morosco's in Los Angeles, Baker's in Portland, Ore., and Poll's, Springfield, Mass.

MOROSCO IN PHILADELPHIA

Western Manager May Organize Stock Company for Quaker City

A report from Philadelphia says that Oliver Morosco may father a stock organization at the Adelphi Theater there. Provided such a venture is made, the Quaker City will probably enjoy occasional new plays aside from the revivals, a policy prevailing similar to that at Morosco's Los Angeles house. The Adelphi, by the way, is the place where the Western manager introduced Richard Walton Tully's play, *The Bird of Paradise*, to local theatergoers.

The Orpheum Players last week gave a *Pinero* play, *The Gay Lord Quex*. Thurston Hall had the title-role and Gertrude Dallas that of Sophy Fulgurney, the manicure lady. The *North American* says: "She rose to the highest possibilities of the character." The *Telegraph* says: "Miss Dallas's success as Sophy was by no means unexpected to those who have followed her work."

Others in prominent parts were: Edward E. Horton, Mabel Carruthers, Constance Hyatt, Joseph Kaufman, and Florence Roberts. This week *The Boss* is being presented, with Henry Miller, Jr., making his first appearance as a member of the company. Mitchell Harris, who has been identified with Klaw and Erlanger productions, has been engaged as leading man.

Manager James Wall, of the American Theater, who has just returned from an extended tour of the West for the inspection of stock companies, announces the opening of the regular stock season at the American will begin Aug. 16. The house has been entirely redecorated.

Harry Clay Blaney, proprietor of the company, has engaged Drew A. Morton, the stage director, who has been with the Ralph Kellard company in Syracuse. Ray Phillips, who has been the juvenile man at the Prospect Theater in the Bronx, will also go to the American.

NEW PLAY AT SAN DIEGO LYCEUM

On Monday of this week the Lyceum Stock, of San Diego, Cal., presented *The Paris Graduate*, from the pen of R. Beers Loos (paragraphers please copy), for the first time on any stage. According to report, the piece is to be done in New York next season.

FLORENCE NELSON MARRIED

Florence Irene Nelson, of the Malley-Denison Stock company, of Newport, R. I., was married July 15 to Arthur Hamilton Mitchell, of Toronto, Can. The ceremony was performed by the Rev. Mr. Crockett at Holyrood Church, on the Washington Road and 179th Street. Mrs. William Mathews, of Denver, Colo., sister of the bride, acted as matron of honor, and her husband, Mr. Mathews, gave away the bride. Etta Fryer was the maid of honor and J. H. Brehme, best man.

Mr. and Mrs. Mitchell will make their home at Toronto after a three weeks honeymoon trip through Canada and the Thousand Islands.

KEEN COMPETITION AT BAYONNE

Bayonne, N. J., is to be the scene of some tough hustling for business if present plans materialize. Three stock companies will contend for supremacy there next season. E. A. Schiller's Broadway will open with a stock, headed by Gus Forbes, August 25. The Lyceum offers one this week headed by Paul Edwards. The Opera House is credited with having secured the Lorna Elliott company for next season. A curious circumstance in connection with this last-named company may be noted. It has played two of the houses to be opposed, the Broadway and the Lyceum, and now it is to appear at the third.

ELEANOR GORDON CLOSSES

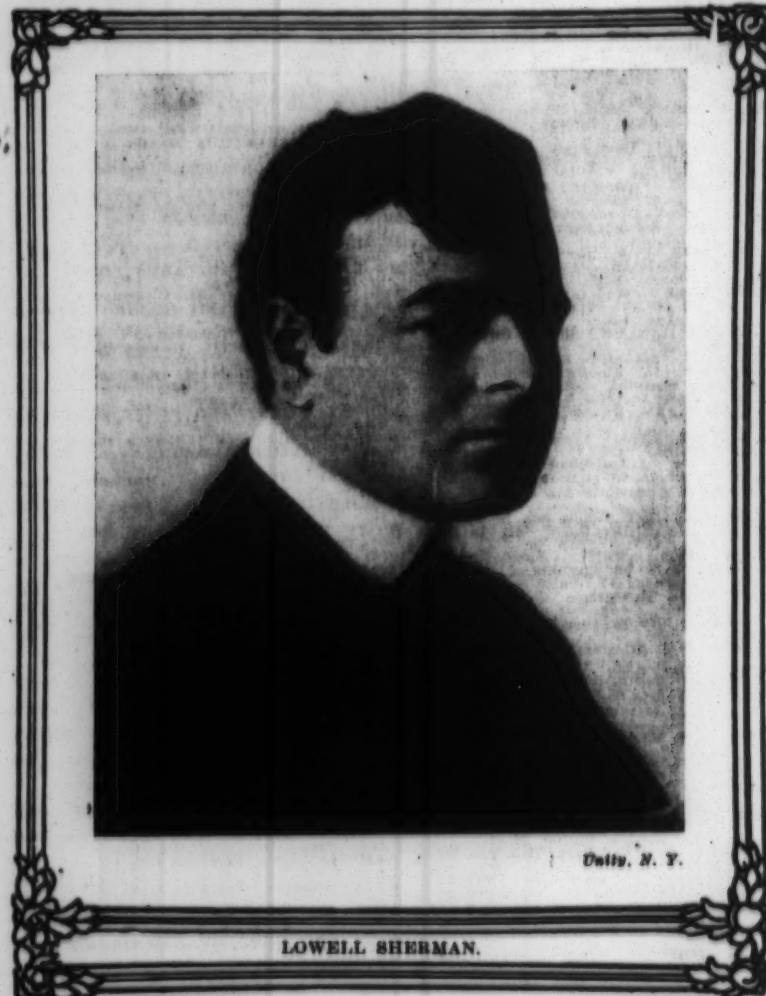
Just a week ago, on Wednesday evening, Eleanor Gordon, leading woman of the players at the Plymouth Theater, Boston, gave a farewell dinner to the members of her company after a performance of Clyde Fitch's *The Truth*. She wanted, she said, to show her appreciation of their pleasant association and splendid work in that way. The company closed its Summer engagement on last Saturday night.

RUSK-BISBEE PLAYERS CLOSE

The Rusk-Bisbee Players will close a season of fourteen weeks at the Jefferson Theater, Auburn, N. Y., on Saturday night, the bill being *The Gamblers*. Kenneth Bisbee is the leading man of this organization. Victoria Montgomery, whose initial appearance with the company in *The Whirlwind* created such an impression locally, plays opposite. Manager J. Wilkie Rusk has gone to Chicago, promising surprises for next season.

HENRY KOLKER IN LOS ANGELES

Henry Kolker is now in Los Angeles. He is to appear, supported by the Morosco Producing company, in *The Survivors*, a new three-act play by William Vaughn Pettit and himself, and in another as yet unnamed, from the pen of Theodore Masters, a new playwright. While in Los Angeles he will appear in *Our Wives*, and a brief



LOWELL SHERMAN.

Herewith is presented an excellent likeness of one of the younger successful workers in stock. At the time this picture appears he is busily engaged giving a correct imitation of a matinee idol Summering at the Brighton Beach Hotel, edifying the porpoises by swimming in the breakers, perchance, or mayhap posing on the beach.

Joking aside, Lowell Sherman is a bully good fellow and a rattling good actor. We give the estimate of his private life first, because at this time that is where he is most in evidence. He is on a three weeks' vacation from his place as leading man with the Harlem Stock in New York, where his

refined portrayals have won much favorable comment.

He was born in 'Frisco, a valued acquisition to a theatrical family. His father was for years a player at the Baldwin Theater there. His grandmother came to California in the fifties with Junius Brutus Booth. This fact, that he grew up in an atmosphere so undeniably theatrical, accounts for the other fact that he is to-day, while still a young man, an exceedingly popular player. He appeared with the original company of *The Commuters* and with Elsie Ferguson in *The First Lady of the Land*.

He is a jovial Friar, and—let us whisper it—militantly single.

AMELIA BINGHAM IN DETROIT

Amelia Bingham will be a stock star for two weeks in August at the Washington Theater, Detroit, after which she returns to New York in time to open her vaudeville season on Sept. 15. It is at the Washington that William Morris is trying out the stock star system. Miss Bingham succeeds James K. Hackett.

NEW WASHINGTON LEADS

This week marks the inauguration of two new leading men in Washington, D. C. houses. Carl Anthony, who was with the Lando Stock in Worcester, replaces A. H. Van Buren at the Columbia Players, and Robert Caine succeeds Edward Mackay at Poll's. Mr. Anthony is playing the title-role in *Prince Otto* this week.

QUICK WORK FOR ROMA READE

Roma Reade, now located for the Summer season at the Auditorium, Ottawa, has the rare quality of adaptability. When a great quantity of her scenery, costumes and other belongings were destroyed in the big fire which wiped out the Grand Theater, of the same city, two weeks ago, she reopened within forty-eight hours at the Russell Theater, Ottawa, to fine business for the week.

It speaks well for the popularity of Miss Reade and her company when it is known that business at the Auditorium, which had

been very light for some time, jumped to capacity on Miss Reade's opening night and remained so all week. The Auditorium has perhaps the largest seating capacity in Canada.

FRANKLIN RITCHIE IN MINNEAPOLIS

Franklin Ritchie has begun a season of four weeks in support of Eva Lang at the Metropolitan, Minneapolis, Minn., playing *The Girl of the Golden West*, *Dawn of a Tomorrow*, *The Chorus Lady*, and *The Seven Sisters*. Both Miss Lang and Mr. Ritchie are reported to be enjoying marked popularity.

MANHATTAN PLAYERS GIVE NEW PLAY

A tryout of a new piece, by Winchell Smith, author of *The Fortune Hunter*, *The Only Son*, and others, is being presented by the Manhattan Players, of Rochester, at the Lyceum. The title is *6 Washington Square*. The story is described as having plenty of romance and laughter.

The company has prolonged its stay in Rochester two weeks. Last week A. E. Thomas's play, *Her Husband's Wife*, was presented to good business. For next, the fourteenth and final week, *Pinero's Treachery of the Wells* will be given.

The Columbia, Washington, D. C., offered Charles Hoyt's *A Contented Woman* the week of July 21.

repertoire of his other successes. One or both of the trial productions will be Morosco offerings in New York late in the autumn, provided they prove of sufficiently staunch timber.

NEW PAYTON THEATER IN BROOKLYN

Corse Payton has just announced that he will soon build a theater in Brooklyn, N. Y., to cost half a million dollars. The structure is to be on Bedford Avenue, just south of Fulton Street. Moderate priced stock productions will be given.

STOCK NOTES

Margaret Lee will play a special engagement of three weeks, with Vaughan Glaser, at the Temple, Rochester, N. Y.

A Fool There Was performed to good business at Polk's, Hartford, last week, with Edmund Elton and Grace Huff playing leads. George Laak is directing.

Forty-five Minutes from Broadway, a great favorite in stock, was given last week in St. Paul, Minn., at the Metropolitan. Wright Huntington playing leads, and well supported. The same attraction was held over for a second week at the Royal Alexandra, Toronto, Can., Percy Haswell at the head of the company.

The Fortune Hunter was produced under the management of Clark Brown at the Temple, Hamilton, Ont., last week.

Zaza, the play used so successfully by Leslie Carter, is this week's bill at Polk's, Springfield. The favorites are well cast. Augustin Glassmire is directing.

V. T. Henderson joined the Avenue Players, in Vancouver, B. C., this week. He was a big favorite in Walter Sanford's company, and no doubt will be a valuable acquisition to the Avenue forces.

John Sumner and wife, Elizabeth Ross, sever their connection with the Avenue Players, Aug. 2.

John E. Hoppe, in charge of the American Theater, Spokane, Wash., bookings, announces that the house will open Sept. 1 with high royalty stock plays. Either Henry Hall or Franklin Underwood is expected to be leading man.

Henry Bernstein's Israel was given last week at the Jefferson Theater, Portland, Me., with Adelaide Keim and Allan Mur-nane as leads.

Madame Sherry was played last week at the Burbank, Los Angeles. This piece has been leased to all the Polk houses and was played last week in Washington, D. C.

The International Theater, Niagara Falls, N. Y., closed July 19 with Fitch's The Time, Place and the Girl. The Savoy Theater, Fort Worth, Texas, closed with The Fortune Hunter, and Emma Bunting discontinued her season at the Lyric, Memphis, Tenn., using Tess of the Storm Country for her concluding bill, the same date sufficing for all three.

William Gillette's version of Sherlock Holmes proved successful as last week's attraction at Keith's Toledo house, under management of Joseph Pearlstein.

Miss Billy Long used Graustark at the Orpheum, Nashville, Tenn.

The press of St. Paul comment with enthusiasm on the local performance at the Metropolitan of The Witching Hour by the Wright Huntington Players, week of July 14. Mr. Huntington departed from his usual custom of playing merely lesser roles in addition to directing the company, and portrayed Jack Brookfield, giving, they say, a most artistic performance. Guy Durrell as Judge Prentice, Josephine Fox as Mrs. Whipple, and Anne Bronough as Viola were other favorites who won approbation.

Joseph E. Garry, who has been a member of the Temple Theater Stock, Hamilton, Ont., during the summer, will close the latter part of July and spend the balance of the season in New York.

On July 19 Marie Nordstrom concluded the week of her debut as a member of B. F. Keith's Portland, Me., Stock company, scoring in that brief time as one of the most popular leading ladies yet seen in the city. Other favorites in the organization are Sidney Toler, leading man; William Pinkham, Albert S. Howson, Dorris Woodbridge, Warren Russell, Tom Barry, and Blanche Fred-erick. Miss Nordstrom will remain indefinitely with the company.

Allie May has just closed a brief starring engagement at Ye Liberty Theater, Oakland, Cal., her concluding bill being The Thief. She is spending her vacation in California prior to coming East.

Margaret Lee succeeds Henrietta Holle as ingenue with the Lyceum Stock company, San Diego, Cal., opening in Amy.

William W. Crimmins has been engaged for second business with the William Morris Players at the Washington, Detroit, Mich. He opened Monday of this week in Samson.

Harrison G. Thompson, juvenile man, has closed a twelve weeks' engagement with Polk's, Bridgeport.

Frances McHenry, who has signed as leading lady with the Western company of The Conspiracy, has gone to Milwaukee, where she will appear with the Davidson Stock.

For the week of July 21, the closing week of the Bonstelle Players' engagement in Toronto, Oscar Wilde's Importance of Being Earnest was the attraction.

Goodman's play, Mother, is being offered this week by the Albee Stock, of Providence, R. I. Last week, Sheldon's The Boss proved a favorite. Frances Neilson and Lynne Overman scored as usual. William H. Tur-

ner, Guy D'Ennery, Berton Churchill, Eleanor McEwen, Marguerite Skirvin, and others did good work.

The Harry Davis Stock Players, of Pittsburgh, Pa., are appearing this week in A Woman's Way. Irene Osdler plays the former Grace George part of Mrs. Staunton. The other favorites are reported well cast.

Charles D. Pitt has joined the Temple Theater Stock, Hamilton, Ont., as stage director. He was the director of the Dominion Stock in Ottawa this summer.

William Thompson, who was treasurer all last season at the Audubon Theater, New York, is now occupying a similar position at the Academy of Music.

The Lytell-Vaughan Stock company closes its fourth summer season at the Harmanus Bleecker Hall, Albany, on Aug. 9. The company has had a very successful season, but rumor has it that they will not return next season.

William I. Amsdell, of the Lytell-Vaughan Stock company, Albany, has signed with The Gamblers for a month's engagement, after which he joins a stock company playing in Norwich, Conn.

Homer Barton, John A. Preston, Machael Kelly, and Thomas Maltrew have been engaged by Spitz and Nathanson for the Empire Theater Stock, Providence, R. I. Mr. Nathanson is in New York this week, engaging the balance of the company. The season opens Sept. 1.

The Earl Hawk Stock company landed in Sullivan, Ill., July 14, for a week's run. Business proved so good that the company played the week of the 21st as well.

Low Florence and Edna Stone joined the Empire Stock company, Springfield, Ill., last week.

N. Coffield closed as advance man with the Newton Stock company in McAlester, Okla., and took the advance of the Mor-timer Players last week. Routed north, J. M. Clark resumes his former position as advance agent for the Newton Stock.

Oliver W. Hinsdell, late of the Colonial Players, Indianapolis, is visiting in New York.

The stock at Long Beach, L. I., are playing Alina, Jimmy Valentine this week. The charming Gilbert comedy, Galatea, was repeated last week because stormy weather had interfered with previous performances. Edwin Arden, in the part of Mallon, the sculptor, pleased greatly, while Mary Boland as Galatea was pronounced a distinct success by local critics.

BURNETT PLAY TOURS

"Racketty-Packetty House" Will Be Given Under Unique Arrangement

The play for children, Racketty-Packetty House, which was the attraction at the Children's Theater in the Spring, has been leased by the Liebler Company to the firm of Hamilton and Knill and will be presented by them in the larger cities of the country next season. The firm is composed of Clinton Hamilton, stage-manager of the Children's Theater, and Milo Knill, who has been a company manager with the Lieblers.

For a tryout they gave the play in Cleveland recently and netted a handsome profit for a week's engagement. They were given a guarantee of \$1,500 to come back for another week, and they will give Racketty-Packetty House not only there but in Buffalo, Detroit, and other large cities on the straight route westward. In Cleveland they worked in conjunction with the Women's Club, taking three children from New York to play the principal parts, and getting the rest from the club. As a result there was so much local interest that the newspapers gave half pages at a time, with innumerable pictures.

A similar scheme will be worked in the other cities, but because of the three little principals, Kingdon Brown and his sisters, Margaret and Dorothy, a week will have to be dropped in between engagements for rehearsals. Under the arrangement, as Mr. Hamilton has worked it out, he will work two cities at the same time, for example Cleveland and Buffalo, starting rehearsals in one city, leaving the youngsters there in charge of his assistant, jumping to the next city, starting rehearsals there, and then jumping back to put on the play in the first city. After that he will go back to the second, and take the Brown children with him. It is because they will need to rehearse with the local children a week in each place that the layoff will have to come. The Brown children play the parts of Peter Piper, Cynthia, and the Fairy Queen. Hamilton and Knill are now securing bookings, and the indications are that they will be busy all of next season.

The Cleveland papers were enthusiastic in praise of the production. Praise went not only to Hamilton for his staging, but to Kingdon Brown and his sisters, and to Mrs. Frances Hodgson Burnett for the play itself. Archie Bell said it was superior to other children's plays.

THOMAS DIXON PRODUCING

Thomas Dixon, author of "The South-erner," and other novels, has established an office for the production of his plays under his own direction. He has secured control of The Clansman, The Traitor, and The Sins of the Fathers from the Southern Amusement company. The last will be given its Northern production immediately, opening in Peekskill August 18. His new play, a dramatization of The Leopard's Spots, will open in Norfolk, Va., Sept. 15th. Kiaw and Erlanger have booked both plays for a season of thirty-five weeks.

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Chas. E. Spratt, Manager

"ROSE MAID" OUT AGAIN

Still Under Partial Management of Werba and Luescher

In spite of the fact that Werba and Luescher lost \$175,000 last year on The Rose Maid, the operetta will start out again early in the Fall. According to Mark A. Luescher, it will be under direction of the firm in association with Frank C. Payne, meaning that the rights have been leased to Mr. Payne, who has been general manager for the firm. It is to play one-night stands in the South and West. Mr. Payne has not yet selected the company.

The Spring Maid is to be sent out under a similar arrangement, the rights having been leased to Arthur Miller. Hattie Fox, as announced in last week's Mirror, will sing the title-role. Rights of Over the River have been leased to Charley Grapevine.

On Sept. 7, Sweethearts will be given at the New Amsterdam under management of Werba and Luescher. Later that month Her Little Highness, with Miss Hajas, will be given. In November will come The Jolly Peasant, with David Bispham, and in January Mr. Poppie, with Lionel Walsh. For Sweethearts an English girl, Katie Vesey, has been engaged to sing an important role in support of Christie MacDonald.

AMERICA'S OLDEST THEATER

Some Interesting Customs of the Old Days in Baltimore

John T. Ford, manager of Ford's Grand Opera House, Baltimore, has contributed an interesting chapter to the controversy that has been started in Philadelphia by the claim that the Walnut Street Theater of the latter city is the oldest playhouse in this country. Manager Ford puts forth his claim on behalf of the Holiday Street Theater of Baltimore, of which his father, also a John T., was manager for many years. He says:

"The foundations of the original Holiday Street Theater were laid in 1794, and those of the Walnut Street Theater in 1809. The walls of the Quaker City playhouse may be the oldest, but the honor of having the oldest playhouse should fall to Baltimore, as the original foundations of the Holiday Street Theater are still standing."

Manager Ford tells some interesting tales of theatrical customs in the halcyon days of the historic playhouse. "Seats were reserved," he relates, "by sending colored servants in advance, whose duty it was to hold down the chairs until their masters and mistresses arrived."

"The Star Spangled Banner" was first sung in the Holiday Street Theater. Every actor of note played there. There were J. Howard Payne, who wrote "Home, Sweet Home"; George Frederick Cooke, Edmund Kean, William C. Macready, Charles Kemble and his daughter, Fanny Kemble; Edwin Forrest, all the celebrated Booths, Joseph Jefferson, Madame Grisi, Madame Sontag, Madame Piccolomini, and Adelina Patti. There are still many of the leading stars in this country and England who have played at the old Holiday Street Theater.

"My father, the late John T. Ford, took the house in 1855, and was manager for many years. One of the most interesting things that I know of in connection with the historic old theater was an incident that happened when it burned in 1873. The season opened with Boucicault's celebrated drama, After Dark. The lines at the end of the play are, 'After dark the light will come.' A little later a fire broke out and the house was destroyed. When it was rebuilt and opened in September, 1874, the opening attraction was After Dark."

The Walnut Street Theater, in Philadelphia, will remain closed for the first season since it was built in 1808. Louis B. Mayer, the present lessee, failed to comply with the new safety standard fixed by the Mayor and Bureau of Building Inspection. The bureau refused the house a license and the courts, July 8, sustained their action.

Virtually all of the great actors of the period of Edwin Booth appeared at the

Walnut, which was at that time Philadelphia's leading playhouse. Prior to the creation of the Academy of Music grand opera was given at the Walnut, which was then in the heart of the fashionable section.

The theater is still part of the J. Singer Clark estate.

The Walnut was always rated as an independent theater; it never came under the direct control of syndicate interests in this city.

PLAY OF INDIAN LEGEND

The Fire Legend, an Indian story in dramatic form, was staged at Carmel-by-the-Sea, Cal., July 26. The legend reaches back into the prehistoric period through the Aleuts to the Ainu, a primitive people who inhabit the northern part of Nippon, and is traced down to the mythology of the Guatemalans.

The story, however, on which the action of this drama is based is one which is current among the Puute Indian tribe about Tulare Lakes and the head of the Kern River.

The play, which was presented in the Forest Theater at Carmel, deals with a local legend of the origin of fire. It is particularly interesting because it is one of the few which connect our Indian tribes with other races, and also because of the form of the dialogue.

The author of Fire has made a close study of the rugged forms of color which take their rhythms from the movements of the savage dance and their inspiration from the dramatic and rugged scenery of our mountains and deserts.

Should the experiment at Carmel succeed it is hoped that it will encourage other writers to take up the study of native verse forms, just as musicians everywhere are turning to the study of Indian music.

OLD THEATERS WITH NEW NAMES

The old High Street Theater in Columbus, O., after thorough renovation and redecoration, will open its doors as the Lyceum about the middle of August. It will be under the management of Anderson and Eglear, with Charles W. Harper as house manager.

Other changes have been made by the same management in the Park Theater in Indianapolis and the National Theater in Dayton, which will be as new as carpet, painter and decorator can make them. They will each be called the Lyceum hereafter.

The best of attractions are to be offered at these houses.

E. H. RANDALL WEDS MISS McNAMEE

Edward H. Randall, of Salem, Mass., and Catherine J. McNamee, daughter of Stephen J. McNamee, of No. 33 West Eighty-second Street, New York, were married July 22 at Holy Trinity Church, Rev. Mr. McCormack officiating. Mr. Randall was a member of The Lady of the Slipper company last season, playing the role of Matthias.

MUSICAL STOCK

EXCHANGE

A progressive Agency, expertly conducted, handles the city Musical, Dramatic and Stock players frequent our office daily.

NEWS OF OTHER CITIES

BROOKLYN

The keen rivalry among the managers of the New Brighton Theater, Brighton Beach Music Hall, and Henderson's Music Hall brings a gala array of headliners to these three playhouses each week.

The Windward Lute Glaser found competition for headlining honors exceptionally strong at the New Brighton Theater July 21-23. The Turkish piano wizard, stormed the house, but refused the patrons' demand for an encore. The remainder of the numbers included Nina Morris and Fred Co. in the Yellow Peril, May Orietta and Fred W. Taylor, Armstrong and Ford, Gluskin's Ambassadors, Charles F. Brown, the Carl Eugene Troupe, and the Talking Dog.

Gun Edwards, with his song revues, was the main attraction at the Brighton Beach Music Hall. Lyons and Yocco served with her character songs, while Russell's Minstrel Comedians, Jack Sidner, and Billie Townley, Morris Golden, Grace De Winter, a ventriloquist, and the Daily Family completed a well-balanced bill.

At Henderson's Music Hall Julius Steger was found in the coveted position. He appeared in a playlet of prison life. Among the other entertainers were George McKay and Orville Arline, McDevitt, Kelly and Lucas, Harry Wardell, Mae West, Herman Timbush, formerly with Gus Edwards's School Daze, and Fred and Albert, gymnasts.

Robert Thornton, the new leading man of Keith's Bushwick Theater Stock Co., made an excellent impression with the patrons of the playhouse by his interpretation of the title role of St. Elmo the evening of July 21. Mild M. Jackson was favorably as Edna Marie, while M. B. Briggs, Wally Lestina, Eugene Ordway, William H. Everts, Caroline Locke, and Harry E. Humphrey were assigned to the smaller roles. The production was exceptionally well staged.

J. LAMONT JAMES.

ALBANY

The Lotell-Vaughan Stock Co. at Harmanus Bleeker Hall gave an excellent production of Henry W. Savan's farce-comedy, "The Millionaire," July 21. The leading role was admirably interpreted by Bert Lotell. Walter Wilson as Donatelli sang his way delightfully through the part. Fay Baker, Frank Sylvester, and Eugene Shakespeare were also appreciably cast.

Hawthorne of the U. S. A. week of July 23. The Colonial the Morton Opera Co. continues revival of popular musical comedies. A Knight for a Day was warmly received by packed houses week of July 21. The principals, Florence Kolb, Adelaide Harland, and May Hamer, were well received; Walter Williams in his first appearance with the company made good. The work of the chorus came in for praise.

Manager Robinson, of the Albany Grand, offered another good bill, including Nelson Warren, Anderson and Goleen, Gerald and Herron, Walsh, Lynch and Co. in the Hucklebuck, Ed and Jack Smith, Pollard, and Four La Della Comedians. Crowded houses prevailed.

Proctor's attractive programme embraced Frederick Andrews and his Amazing Kettle Great Asahi, Claude Kane, novelty wire feats; Ploche La Vere, Strong Trio, Constance Farmer, Helms and Baker, Elmer Sisters, and "Doc" Hiss.

The Empire Theater will reopen with George Evans's "Honey Boy," Minstrel's Aug. 2. The regular burlesque season at this house opens Aug. 9. Manager James H. Rhodes, who has been spending his vacation at Atlantic City, returned this week.

Manager Edward M. Hart, of Harmanus Bleeker Hall, announces the opening of the regular season Aug. 25, with W. T. Hodie in the lead. The Road to Harmanus, Maude Adams is booked for Oct. 1. This will be Miss Adams's first appearance in Albany in several years. The present arrangements between Hart and Harmanus and the Shuberts' interests making her engagement here possible.

GEORGE W. HANNAH.

ROCHESTER

The Family bill week of July 21 included Conroy and Wilson, The Parcel Postmen, The Great Morin, ventriloquist, Spire, and Louise De Foe, the Little Fashion Plate.

The Third Degree was the offering July 21-23 at the Temple by the Vaudeville Glaser. Miss Fay Courtney was in the role of Annie Jeffries. The Glaser's summer engagement will come to a close Aug. 16. The following week the Temple will return to its first love—vaudeville.

The offering of the Manhattan Players July 21-23, at the Hudson's, will receive worthy presentation and good attendance. Six Washington Square July 22-Aug. 2.

The Gordon playhouse house July 21-23 showed Tannhauser, Elks' convention in motion pictures July 16-20 at the Gordon drew good business.

The campaign for the carnival to be held at Glen Haven during the week of Aug. 15 for the benefit of the children's free dispensary at the Rochester Health Association met off to a good start at a meeting of the general arrangement committee held July 22.

A cabaret show is the offering of the Colony Club of Pittsburgh at Manito Beach July 22-23.

Rochester Industrial Exposition Sept. 15-25. Sherman's Machine to the Sea at the Colonial July 19 drew good capacity.

At the Grand, Victoria, Hippodrome, Genesee, and Pittsburgh Hall July 20-22, good motion pictures.

The burlesque season at the Corinthian will reopen early in August.

ROBERT HOGAN.

PATERSON

Manager Mank, of the Opera House, which has been running vaudeville house, will next season present high-class attractions, opening early in September with Within the Law. This should be a good move, as hundreds of local people journey to the metropolis weekly to attend the theaters.

The Larcum opens July 26 with a four weeks' engagement of the Quo Vadis pictures. The Orpheum will inaugurate the season of 1913-14 Aug. 18 with Rose Brady's Burlesques. Billy Watson, the owner and manager of this theater, as well as the Big Beauty Show, is rebarbating here.

Things remain quiet about the Empire and no opening announcements have been made.

At the Majestic vaudeville and pictures con-

tinued to crowd them in three times a day. This week Neal Hudson and co., of this city, have been successfully presenting a condensed version of Dr. Jekyll and Mr. Hyde. His many friends save him a hearty welcome.

Manager Hewitt, of the Regal, reports having enjoyed himself very much at the moving picture exhibit.

Alex Ried, formerly of the O. H. Stock Co., and later stage director for Poli's at Wilkes-Barre, Pa., is visiting in this city.

JOHN C. BUSH.

JERSEY CITY

The Longacre Trail (produced earlier in the season as "Way Out West") was put on by the Academy Stock Co. at the Regal Airline July 19-24 to very good business. The popularity of Jay Packard's Co. increases each week, and the summer business is fine. The Longacre Trail is a comedy drama, with Charles Wiley in the star part. The Goldwater, Ben Tazart, William Jones, D. MacMillan, W. Fred Warner, James Marr, Bob Crawford, Beanie Sheldon, Augusta West, and Mary Louise Malloy contributed good support. The special feature of the week are the giving of a percentage of the receipts for the local babies' fresh air fund, cabaret, country store, and Ben Tazart's picture souvenir on the stage. Wife in Name Only July 25-Aug. 2.

Harney Gilmore heads the bill at the Fox Cabin and Jersey Airline. Others on the bill are Little Larcum, the Flora Dora Saxtette, the Revue Family, Bill Longstreet, and Houghton and Bruner.

The Confession furnished excellent working material for the members of the Hudson Theater Stock Co. at Union Hill, July 19-24 to capacity business. The plot of this play is absorbing and the Co. gave a fine presentation. Ann Murdock as Rose was human in the part, and her emotional work was excellent. Wayne Argy as the priest was strong. Charles Laite as Tom, Robert DeShon as the French Canadian, Don Bomp as a sexton, and Alice Butler as Mrs. Bartlett were all good. Reopens July 25-Aug. 2.

The Lorna Elliott stock Co. will end season at the Larcum, Bayonne, July 26. Captain Rackett is the closing bill, with Mr. Le Sueur in the same part.

At Palisades Park rustic theater July 21-26 Rhineland's Barnyard Circus is the headliner, assisted by Bernard Flinnity and Mitchell, Marie Arville, the Ted Narets, La Wana Trio, and the Xylophone Fiends. Business very good.

Chris Nauman, of this city, was for many seasons connected with the bill at the Regal in an executive capacity. He is signed for next season to go out in advance of The White Slave.

WALTER C. SMITH.

NEWARK, N. J.

The Olympic Park Opera Co. presented Madame Sherry July 21-27 and it proved the best production this Co. has given during the present season. The favorites of the Co., with the exception of Blanche Morrison, were well cast—George Campbell, Laura Jaffray, Margaret Crawford, Arthur Buckley, Jethro Warren, Jack Henderson, and Gustav Blum. The chorus did splendid work. Next week, George Washington, Jr.

The new Payton Theater is rapidly nearing completion. The contractors are now engaged on the interior decorations and the opening is set for September.

GEORGE S. APPLANT.

SEATTLE

The Frank Rich Co. at the Seattle appeared in Wednesday July 13-19, which amused and entertained houses averaging good business. Ruby Lang and Beulah Benton in their respective roles showed to good advantage, while J. Roy Clair and Porter Warfield scored. The support was excellent.

At the Moore Hammanland was presented July 14-15, with artistic effect by local talent. Large appreciative audiences attended. The proceeds were devoted to charitable objects.

The Golden Potlatch July 16-19 was celebrated with great enthusiasm. Water fete, exhibitions in aviation, street parades, and other attractions contributed to the general enjoyment. The International Alliance of Theatrical Stage Employees held their convention July 7-12 in this city.

BENJAMIN F. MASON.

SPOKANE

Except for an occasional overnight booking, the Auditorium and the American, Spokane's two legitimate houses, will be dark now till Fall.

A long standing but seldom enforced law in Washington prohibiting employment of children as actors will be rigidly enforced next season for the first time. Deputy State Labor Commissioner Carl S. Evans secured the elimination of a juvenile act at the Loric Theater in Spokane, and has conferred with other theaters to prevent booking juvenile acts.

Mrs. Charles S. Albert, who has been playing the leading role in The Contented Woman at Pittsburgh under the name of Sarah Truax, is spending the summer at her home in Spokane. She will leave Sept. 1 for New York to play the leading part in The Garden of Allah.

Victor Farnini, formerly leader of the Grand Opera Theater at Palermo, Italy, and at one time musical director at the Hotel Sherman and Cafe Rector, has opened a violin studio in Spokane. Just now Mr. Farnini is musical director at a local restaurant.

Natatorium Park has been opened with a fifteen days' engagement of the Alpine Trolley Yodlers, a troupe of seven which gives concerts afternoons and evenings.

The Western Carnival Co., with about forty people, is stranded in Ritzville, a small town 65 miles south of Spokane, this week. The Northern Pacific Railway has obtained a bill of sale for \$510, covering tents, trailers, etc., and the proprietor of the Adams House is holding baggage as security for his claims.

W. S. McCREA.

SAN FRANCISCO

The Columbia Theater is still running pictures, featuring The Scarlet Letter.

The Alcazar has quite a star in Beanie Bariscalle, who presented The Traveling Salesman to a good house, assisted by Howard Hickman and Forrest Stanley. Miss Dot follows.

The Passing Show extended its engagement one week at the Orpheum, having warranted the extension. July 23 John Mason opened with As a Man Thinks.

The Savor is running Quo Vadis in pictures and Wildcat America.

The America has The Follies of Paris.

The Orpheum bill included Miss Orford and her elephants, Lambert, Ha Davis, and Ines Macaulay, Harris, Botani and Holm, Pa. Bonner and Marion Bent, Theodore Bendis, and Irene Franklin.

The Empress has Alexander Brothers, Willing and Cooper, John White's Comedy Circus, George Pierce, Jack Harrington, and Paul Dulicell in The Trainer.

Fantasia has Arthur Peiky, the pianist; Mrs. Ben Fitzsimmons and co. of fourteen in A Bulgarian Romance.

Charles Cole, for many years resident manager of Fantasia, has severed his connection.

Creator and his band of fifty will be here in September to play at the Mechanics' Institute Fair. Theatrical Mechanics' Association.

Margaret Anglin will soon arrive to rehearse for the presentation of Electra.

A. T. BARNETT.

HARTFORD

At Poli's the summer stock Co. gave a very satisfactory performance of The Concert week of July 21, with Edmund Elton as Gabor Arany and John Wesley in a very clever interpretation of the role of Alf. The play served as an introduction of Grace Hall, the new leading lady, who established herself at once in the role of the long-suffering Mrs. Arany. Next week, A Fool There Was.

Vaudeville and pictures at the Hartford, feature time and universal releases at the Princeton, and the usual Licensed programme at the Empire and Crown make up the balance of our summer entertainment.

Parsons's Theater is dark and will continue so until September.

HARRIS GRAY BAKER.

SPRINGFIELD, MASS.

The week of July 21-26 found the two Springfield stock theaters in full battle array. Poli presented the Broadway's former leading woman, Louise Randolph, and Carl Bricker, returned from vacation, in the chief roles in A Fool There Was, and at the Broadway Bath Sherry, the popular leading woman at Poli's last summer, playing the Julie Opp role in The Fort and His Wife. While George Soule Somers had the Faversham part. Both theaters did a large business, showing that the public likes warm competition. The fact that there had been several intimations of injunctions from the League at Poli's brought General Manager Henton, of the Poli forces, on from New York Monday. To prevent any possible upset he brought with him Rosalind Ivan, who had played the Vaudeville, Miss Randolph's part, on the road. She was ready to step in should Louise be rudely snatched from the Poli stage. There was no hurry, however.

The Broadway has persuaded Miss Sherry to stay a third week. Such a Little Queen will be the bill. Miss Edna Baker will succeed her the week following.

Miss Randolph will play Zaza at Poli's week of July 28-Aug. 2.

Frederick Gleditsia, of the Broadway Theater Co. states that he has secured contracts for twenty plays, some of them recent releases, for next season.

EDWIN DWIGHT.

PROVIDENCE

The Boss offered good opportunities during the week at Keith's July 21-26, which were accepted gracefully by the Albee Stock players. Mr. Churchill was the bright feature in a fine role. Mother July 28-Aug. 2. Good houses prevailed.

The Forest Casing is featured at Rocky Point, with vaudeville and moving pictures.

HOWARD F. HYLAND.

DETROIT

Detroit's newest theatrical enterprise, the new Washington Theater, opened its doors to the public July 21. The play chosen for the occasion was M. Henri Bernstein's Samson, with James K. Hackett. The new theater is one of the most beautiful playhouses of the city and capacity audiences attended the opening week. Matinees are given on Tuesdays, Thursdays and Saturdays. Monsieur Beaucaire July 28-Aug. 2.

For her fifth week at the Garrick Theater Miss Bonstelle was seen in Edward Gribble's powerful drama, Salvation Nell, and the Bonstelle Co. gave a powerful and altogether satisfactory interpretation, Hawthorne of the U. S. A. this week.

Manager Moore had as a headliner at the Temple July 21-27 Bernard Graville, who is provided as Bonstelle's new star. The balance of the bill was also very satisfying in character and included English and Johnson, Madame Beeson and Co., Three Coltranes, Kramer and Morton, Five Pirosoffs, Hal and Frances, and Inna and Loretta.

John Dora and co., presenting The Phone Girl, and The Mission Garden headed the week's bills at the Miles Theater and the Broadway Theater, respectively, week July 21-27.

Burlesque was represented in Detroit July 20-26 by The Follies of New York and Paris at the Gayety Theater. Marathon Girls follow.

ELTP A. MARGUL.

CINCINNATI

The Summer bill at Keith's, opening matinee 20, certainly approached very closely in quality the bills of the regular season. The Capitol City Four was the headliner. Carrie Lillie is a close second. Others are the Lawrence Trio, Musical Steps, Eugene Trio, and An Alaskan Honey-moon. Although this act is billed as the feature number, it is too poorly handled and directed to stand in that class. Packed houses continue.

Cincinnati Symphony Orchestra, on the Orpheum Roof, began its fifth consecutive week Sunday night 20. The engagement closes 31.

In Aug. 1 the orchestra leaves for a summer tour, not returning to the city until after the first week of September. The soloists for week of 20 were Mrs. Sheeler, soprano, and Eleanor Payne, contralto. The success of this symphony engagement has been far in excess of any anticipations, due partly to the efficient leadership of Wasill Laps.

The Chester bill week of 20 included the Gray Trio, Daisy Cameron, Eddie Howard, Breezy and Honey, and the Great Harrah and co. The cabaret at the clubhouse still attracts attention. The Retail Grocers' convention held at the park during week of 20.

John C. Weber and his prize band continue at the Zoo, offering popular concerts twice daily. The Ben Greet Players return Aug. 4 for another two weeks' engagement. Two plays that they have never put on in this city are to be produced. Masks and Faces, King Rene's Daughter, Romeo and Juliet will also be a feature production.

Miss Stinson and Bench, aviators, are the star

attraction at Coney Island week of 20, being held over for a second week. A good vaudeville bill is also an attraction.

A great deal of interest is being manifested in the opening of the Orpheum with the new stock Co. It is announced that contracts have already been closed for the best of the available new plays. One particular item of interest is the fact that the bill, in which a stage has been erected, is to be conducted along the lines of the Little Theater in New York. Cincinnati is indeed "stock" hungry, and we feel assured of the success of the new Co. if it is conducted along the lines promised.

Another announcement of interest is that Jackson and McManis, formerly prominent moving picture men of this city, have closed a lease on the Olympic Theater, which is to be opened late in August as a first-class burlesque house. The Olympic like the Orpheum, has for the past few seasons been the despair of every manager that has been connected with it, and apparently without reason.

JOHN HARRIS PROOKS, JR.

CLEVELAND

The Quo Vadis pictures at the Hippodrome promise to continue packed houses for the full month of their stay.

The Colonial Stock Co., with Cleveland's two favorites, May Buckley and Jack Arnold, appeared in The Woman of the Year of July 21. The play was well produced and Miss Buckley as Wanda Kelly presented a good characterization. Mr. Holliday has very little to say, but assures the audience that he is in the production. At Lane Park Dora Davyl Schreyer will make two more spectacular dives to terminate his contract, which will take place Friday night and next Sunday afternoon. The open air shows are fair.

Cleveland's new theater is nearing completion. It will be called Miles, and will play continuous low-priced vaudeville.

Manager H. Dirmere, of the Princess Theater, is having his troubles with the crowd during alterations at the theater. At the completion of the present negotiations the theater will have a seating capacity of 350, with three exits, thus becoming one of Cleveland's safest moving picture houses.

George M. Todd has resigned as manager of the Prospect Theater. Mr. Todd has been with the Stair people for a number of years. His first appearance here, many years ago, was as manager of the old Cleveland theater and the Prospect Theater was placed under his management. When this house was closed to make way for the new illuminating Building, the Stair people leased Keith's Prospect Theater, taking with them Mr. Todd.

OSMON M. DOWNS, JR.

PITTSBURGH

Belasco's The Girl of the Golden West was presented at the Grand July 21-23 by the Harry Davis Players, under the stage direction of Thomas Coffin Cooke, with Irene Oshier, the new leading woman, in the title role. Charles Gunn, as the road agent, gave a praiseworthy performance, and Irene Oshier as the Girl was well received. This production was one of the finest ever made by the Davis management. A Woman's Way is the offering week of July 23.

The Hippodrome still draws thousands nightly. The bill July 21-26 included the Six Brown Brothers, Nick's Skating Girls, Dunree and Dunree, and a number of varied vaudeville acts. The Fire Musical, Lands, Will and Kenn, Chinko, and Minnie Kaufman are on the bill for week of July 28.

Longfellow's Hiawatha continues indefinitely every afternoon and evening at Ross Station. The play is a story of the life of the great chief, assisted by fifty Ironclad Indians. A more picturesque spot could not have been found for the production of this dramatic sketch, and the lighting effects produced at night are wonderful.

Alfred W. Birdsell, who wrote the book The Lady of Lamon, which was staged a short time ago at the Alvin by the Pittsburgh Athletic Association, has resigned as dramatic director for the P. A. A. to go into the motion picture lecturing field. He left Pittsburgh this week, his destination being Labrador and Greenland, where with Allen M. Everett, photographer, he will study seals, walrus, and the whaling industry. If the expedition proves successful, a tour will be arranged on his return. It is rumored that The Lady of Lamon has been taken over by an Eastern theatrical syndicate for the road.

Manager Kurtzman, of the Gayety, announces The Glimmer Girls as the opening bill Aug. 11. No "repeat" shows will be staged this coming season as in former years, as the augmented number of shows on the wheel will obviate this.

The Davis management has announced that during the coming season at the Duquesne they will produce musical plays as well as comedies and dramas. A number of the current successes which they intend offering will be The Yellow Jacket, The Talker, Buntz Pulls the Strings, The Time, the Place and the Girl, Forty-five Minutes from Broadway, and Baby Mine.

DAN J. PACKINAM.

ST. PAUL

The Wright Huntington Players presented Pink Dominoes, under the title of The Mask Ball, at the Metropolitan July 20-22. It was a decided laugh-fest. While all of the players contributed their full quota to the success of the affair, Anna Bronough scored the most pronounced hit. In the cast were: Wright Huntington, Duncan Penwarden, Earl Lee, George Connor, Guy Durrell, Harry Constantine, Diana Dewar, Louis Gerard, Josephine Fox, and Anna Bronough. Forty-five Minutes from Broadway July 27-Aug. 2. The Man from Home may follow.

It looked as though the Shuberts had taken complete possession of the Metropolitan. Monday evenings July 21, W. P. O'Brien's round countenance was very much in evidence in the lobby and immediately beside it was the beaming face of A. G. Bainbridge, Jr. The musical stock Co. presented The Wizard of Oz

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July 20-26, which, while it does not lend itself as readily to stock production as the other pieces thus far presented, nevertheless proved a very enjoyable entertainment. Roger Gray was the bearers, and Mack Whiting the Tin Woodman. Matt Hanley as Oz did excellent work, especially in his burlesque made stout. Jack Anderson made a very acceptable yellow cow, but Kenneth Bradshaw's cowardly lion had a slightly undeveloped head. William Naughton was thoroughly satisfactory as Pastoria. Jessie Stoner, says "Down on the Broadway," as stated by some of the liveliest critics that ever "ponied." Ida Stanhope exhibited considerable histrionic power as the Lady Lammie. The Tunderfoot July 27-Aug. 2. Miss Modesto Aug. 2-9.

The coming attraction of the regular season at the Minneapolis Theater will be The Tip Top Man of Oz Aug. 21-Sept. 8 (Fair Week). Meanwhile the Baker-Swartz Stock Co. is receiving excellent patronage. Shore Acres was the bill July 13-16. Samson July 20-23. Eastward Vay July 27-Aug. 3. The Palace of the Cabaret. Patch Aug. 3-5. Mr. Baldwin has not yet made any statement in regard to the St. Paul Shubert, which remains dark.

The Empress July 20-26 had When Women Rule, Les Brothers, Fringie Allen and co., Harry and Ray, and Seven Bricks.

Century's show exhibited here July 13-15. Barnum and Bailey July 23.

The regular season of the Metropolitan will begin Aug. 24. As has been the custom for years, Chauncey Ottott will be the Fair Week attraction Aug. 21-Sept. 8.

JOSEPH J. FRISTON.

SPRINGFIELD, ILL.

All picture houses are doing excellent business for this time of the year. Kalem's Shenandoah was featured July 16 at the Vaudeville, and played to a full house. The Palace, by Lubin; The Carpenter, by Vitagraph Co., and The Statue of Liberty, by Kalem Co., were most appreciated feature films of the week at the Vaudeville.

Very fine business at the Loric all week. His Mother-in-Law, by Edison Co.; The Miner's Daughter, by Edison Co.; The Miner's Daughter, by Edison Co.; The Miner's Daughter, by Edison Co.

Gaiety reports fine business. The Rosary, by Rex Co., was one of the features. Anna Green has been engaged for an indefinite time.

Satisfactory business for the week at the Royal. Good photoplays all the time. The Wagon Wreck, The Hidden Hand, The Female Hammer, and The Monopol Co.'s feature film, As in a Looking Glass, with Marjorie Leonard, as the lead were enjoyed.

Good business at the Capitol. Nihilist Venueson, Victor, and Blinks Ends the War, by Imp Co., were featured last week and pleased very much.

Savoy reports nice business to good photoplays. The Stein, a feature film, was shown here July 20.

Grand still drawing nice crowds, viewing the Mutual bill of photoplays: Mamm's Secret Code, Broncho, Half a Chance, Reliance, and Tannhauser, by Thanhouser Co., were feature films of the week.

ELMER L. TOMPKINS.

CALGARY, ALTA.

Hanky Panky played to good business at the Sherman Grand July 14-16. Florence Moore made a big hit. Christine Neilson and the rest of the cast, with a good chorus, helped to make a most enjoyable entertainment. Orpheum vaudeville July 17-19.

At the Empire there was an exceptionally good bill of Pantheon vaudeville, headed by Memo Moore's Sorrita Days. William Schilling and co. in a strong dramatic playlet, Marshall and Ethel, The Nitty Gritty, and Carmen and Clifton were all good. Fine business.

The Sherman Grand will be dark for the first three nights during the next two weeks, but will be occupied by Orpheum vaudeville for the last three nights of the week. This is the first time the Sherman Grand has been dark since it opened.

We have been very fortunate in the attractions which have visited us during the past season. Some of the plays which we have seen during that time, and which are especially worthy of mention, and which have almost without exception done good business, are: Pomander Walk, Begotten and Paid For, The Chocolate Soldier, The Red House, The House of Pancake, Modern Eve, The Balkan Princess, The Rose Maid, Mutt and Jeff, The Merry Widow, The Red Widow, Hanky Panky, Lewis Waller in A Marriage of Convenience, Rose Stahl in Marie's "Sinner's" Bates in The Widow, The Defiance, Maude Adams in Peter Pan, John Mason in As a Man Thinks, and the all-star cast in Fine Feathers.

It is little more than a year since the big shows commenced to come this way. Owing to the fact that the territory was not well known, and also to the long jumps necessary, the drama here was previously in poor condition. But during that time theaters have been built allowing of a larger attendance, with stages that are capable of accommodating the broadest production and the long jump has been eliminated. With the opportunity of seeing the best in the way of dramatic and musical productions, audiences have grown more critical and shows that would have passed muster a short time ago cannot hope to do so now, but any first-class show is assured of doing paying and in most cases very big business.

GEOFFREY FORBES.

VANCOUVER

The Imperial was dark July 14-15. Pollard Opera co. July 23, presenting Mary Jane's Pa to audiences which tested the capacity of this beautiful playhouse. Del S. Lawrence and his co. at the Empress received overwhelming ovations at their performance during the week of 14-19. Del S. Lawrence and Maude Lewis carried the leading parts in masterly fashion and William J. Jones upheld his fine reputation both as an actor and a stage director.

Grace Cameron, Bob and Mary, Roberta, Hayes and Roberts, Hal Merritt, Harry Lander and co., and the Laguna Troupe made up the bill at the Orpheum July 14-19: good business.

Willard's Temple of Music had the place of honor at Pantheon this week, and pleased immensely.

The Avenue Players offered Mary Jane's Pa to good business July 14-15. Clara Stevens and Edward Dale Lynch were good in their respective parts of Peter Perkins and Hiram Perkins. Mary Mether, especially engaged to play Mary Jane, was delightful.

Harry Cornall, a former member of the Lawrence co., was a visitor last week. He is now representing Frank Rich as business manager for

the No. 1 show, which opens an engagement in Seattle July 21. He was royally entertained. M. W. M. HUSSELM.

MONTREAL

For the week of July 21 the Orpheum Players produced Mistress Nell, a play successful in its day, but rather old-timey now in its methods and construction. It was given, however, a careful and handsome production and was played. Lillian Kemble appeared to advantage in the title role. Charles Mackay made the most of Charles II., which is really not a good part. Miss Margaret Robinson made a stately Duchess of Portsmouth and William Webb gave a clever characterization of Sir John. The other parts were well handled. The traveling salesman July 22-Aug. 1. W. A. TARMATHAN.

OTTAWA

Quo Vadis photodrama, drew fair audiences at the Russell July 21-23. The Dominion Stock co. at the Dominion closed a most successful season here July 15, producing The Chorus Lady before a very large audience. The house is now in the hands of decorators, and will be entirely overhauled before the opening of the vaudeville season on Aug. 23.

HAWAII

W. D. Adams, manager of the Hawaiian Opera House, Honolulu, offered Gessy and Darys from the Orpheum Circuit in a few clever exits. They pleased the audience for a week, and then Gessy laid off and opened his time singing and touring the islands. Madame Nordica gave two concerts to crowded houses June 20-22, assisted by Paul Dufant, tenor, and Franklyn Holding, violinist. Sydney Haines assisted at the piano. This was Madame Nordica's first visit to the islands and she was royally entertained. The Royal Hawaiian Band played at the steamer upon her departure for Australia, and Madame Nordica joined with those at the pier in singing "Aloha Oe," our farewell song.

The Consolidated Amusement Co., J. H. Macpherson, manager, owning three theaters in town, has been on against it since the Post co. left and has had very indifferent shows. They left Bob McGree, the former manager, out, and seemed to be unable to get any good attractions from the Coast. Adams and Haines' Feature films are doing a good business at the Bijou, but the Liberty is closed, except on Saturday nights, when a hula is put on for the tourists. The Empire is putting on pictures only.

Joel Cohen, who used to run the old Orpheum so successfully before the fire, has booked two excellent cos., and is going to play them at the Hawaiian Opera House. The first one will arrive on Sept. 3, and is the World's Fair Stock co., managed by John Wray, and with Virginia Brissac as leading lady. While the second one is over the opera co., now at Idora Park, Oakland, with Jack Ralnes as musical director and a force of forty people will come down for a six weeks' run.

Tom Gunn, the Chinese aviator, was here, and gave the exhibition, making his farewell flight on Sunday, July 12, at Lihoua. C. D. WISOUR.

WASHINGTON NOTES

Announcement has been made by the Drama League of Washington that an annual festival similar to that held on Independence Day has been decided on. This event, last year, drew forth many congratulations.

The Columbia Players presented A Contented Woman, last week, in a capable manner. The business continues up to a good standard. This week's offering, Prince Otto, marks the first appearance of the company's new leading man, Carl Antony. As Prince Otto, the Otis Skinner role, Antony is given a good opportunity to show his worth.

The Poli Players, who are presenting Arizona this week, also present to Washington theatergoers a new leading man, Robert Caine, who is over the opera co., now at Idora Park, Oakland, with Jack Ralnes as musical director and a force of forty people will come down for a six weeks' run.

Mark Kent, of the Poli Players, was given a hearty reception on his first appearance after a three weeks' vacation. Kent is seen in the Theodore Roberts role of Cady in the ranchman. Madame Sherry, the Poli offering last week, was well greeted by local patrons. An artistic, well-handled presentation was given.

BELASCO HOME FROM EUROPE

The Curwen of the Cunard Line brought David Belasco home on Sunday with many opinions of the drama abroad. He said he found wholesome plays, splendid productions and capable players. As for his plans, he said that they had been made before he went abroad, but he would not announce them until he learned what the other producers were going to do. He brought back with him a play he had completed on the trip, and an adaptation.

RECORD OF DEATHS

The body of James Cassius Williamson, who died in Paris, July 12, was buried in Oakwood, Chicago, last week. The widow and two daughters returned from abroad to attend the service. Mr. Williamson was born in Mercer, Pa., in 1848. He lived his entire life in Milwaukee, Wis. Fifty-two years ago. At the time of his death he owned and managed eight theaters in Australia and New Zealand. In February of this year Mr. Williamson, then sixty-eight years old, resigned one of his favorite roles. For the benefit of an Explorer Scott memorial he played the part of Kerry in Dion Boucicault's one-act play of that name.

LOUISE BLANKY (Mrs. Raymond Bond) died at the home of her parents in Fall River, Mass., July 15.

JAMES C. YOUNG died at Sunbury, Pa., July 16. He was employed by the late William F. Young in the old Opera House and was also associated with the new Chestnut Street Opera House in Sunbury. His widow survives him.

JAMES H. DOUGHERTY, the oldest clown known, died at Brighton, England, at the age of ninety-five. He was born at Bristol in 1818, the son of an innkeeper, and began his career as clown and mountebank in 1833. He was clown at Drury Lane in 1840, the first in his profession to don bloomers as a sign. In 1846 he was in costume at Marlborough, and for the next fifty years he has been with the troupe of performing clowns at the West Play at Brighton. His first wife died in 1871 and in 1875 he married a young woman, Mr. Henry Irving and Baron A. de Rothschild were among his patrons.

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AMUSEMENTS the COUNTRY OVER



ALABAMA.

MONTGOMERY.—EMPIRE: Beano, Lillian Dooce, Mabel Miller, George Anser, Irving Goslar, Warren and Blanchard. Anita, dancing violinist, week of 14; the last mentioned was especially clever; very good business.

CALIFORNIA.

SAN DIEGO.—SPRINGFIELD: Newshy Minstrels (local) 21, 22. Everywoman 23-25. LYCEUM: Lyceum Stock co. The Daughter of the Ghetto 14-20; splendid performance; good business. Mr. C. L. Linton, Miss Gray, and Miss Meyer are exceptionally clever in this bill. Aug. 21-27. EMPRESS: Alvin and Kenney, Del Adelphi, Archer and Belford, Julia Rooney, Bowman Brothers, Fair in a Boarding House, and Wilson talking pictures 14-20; the bill; large attendance. Ray Thompson's High School Glee, the O'Leary Brothers, The Arm of the Law, Hugh Fay and Miss Myan, Lohan and Sterling, Albert Leonard, 21-27. SAVOY: Hens Family and the Ritchie-Silvers light pictures 14-20; good capacity business. Laura Ordway, Willie Zimmerman, Fannie Wheeler, Harry Holman and co., Maria and Rosa, Klein and Bringer, 21-27. MAJESTIC: Norma Gould, Ted Shaw in classical dances, Triste Hagler and pictures 14-20; pleasing good business. REX FLORA: QUEEN and PICK-UP: Pictures, paring business. PRINCE: Dark, Ohlmeier's Band in drawing capacity house at Coronado Tent City by their splendid concert. Paloma Schramm, a young pianist, will be the extra attraction 17. Ringling Brothers Circus is due in San Diego Sept. 11. Madame Pauline, formerly associated with Louis J. James, has opened a school of dramatic art, elocution and diction here.

MODESTO.—MODESTO: Moving pictures 14-20; good audience. Everywoman 20. LINA: Vaudeville and pictures 12, 14; played fair house. Dick Wilber co. in Brewster's Millions 17; played large audience. STAR and DREAMLAND: Moving pictures, to fair business.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: Dark. BURNS: Burns Stock co. The Traveling Salesman 14-18; played capacity. EMPRESS: S. and C. Vaudeville 15-18; fair business. Burns Stock co. The Days of '69 21-25. The Man from Home 28-Aug. 2, Wilshire 4-9.

CONNECTICUT.

WILLMANTIC.—GEM: Mutual programme well received by large audience. REX: O. G. O. G. and Indecent, well attended. BLOU: Lillian pictures received generous patronage. Bantelle's Circus, under canvas, played capacity afternoon and evening 21. George Bishop, musician, Bantelle's Circus, greeted many old friends and schoolmates.

FLORIDA.

JACKSONVILLE.—ORPHEUM: Good Morning, Judge, 13-18; played fair business. (P)ries, Havel and co., Three Shavey Boys, Fawn and White, and Clark and Verdi 20-25. OSTRICH FARM: Fred Owens and Mabel Palace and co. 13-18; good business. The ordinance restricting amusement houses to certain hours on Sunday was repealed by the new City Council.

GEORGIA.

DUBLIN.—CRYSTAL PALACE: Shirlor Musical Trio played to the business 14-16. Good music and pictures 17-19. Marvin and Rodgers, classical pianist, pleased to packed houses, with good music and pictures.

ILLINOIS.

CHAMPAIGN.—WALKER OPERA HOUSE: Motion pictures week 21. Edward Doyle Stock co. week 20. Miss Louise Brown is leaving with this co. LYRIC: Good films to the business. VARIETY: Excellent films to large business. Lyric has just installed a new glass curtain, which greatly improves quality of pictures. The manager donated use of Lyric after noon and evening Sunday, 20, for benefit of Dodsworth Memorial Fountain Fund, designed to commemorate heroic death of Police Officer Thomas Dodsworth of Champaign, killed recently in police raid.

URBANA.—ILLINOIS THEATRE: Dark for Summer. AIRDOME has been doing satisfactory business during period of extreme heat. VARIETY: Patsy Weekly. When a Woman Loves, and Recession of Blue and Gray. Variety save from nations 24 to G. A. R. and all old soldiers and their wives when Gettysburg reunion pictures were shown. This house has been doing good business all Summer. Champaign County Fair Aug. 20-29.

DIXON.—FAMILY: Attractive motion pictures, to good business, 14-18. Vaudeville and pictures, to capacity business, 17-20. PRINCE: Motion pictures, to good business, 14-20. A. G. Barnes's three-ring animal circus exhibited under canvas, to good business, 14.

DECATUR.—POWER'S: The Frank Doyle Stock co. week 20; played good business. The Hensbeck-Wallace Show will be in Decatur latter part of December and the 101 Ranch Wild West will play here Labor Day.

ELGIN.—GRAND: Some improvements are being made on the stage at this house. TEMPLE: Moving pictures week 21. ORPHEUM and STAR: Fair business.

INDIANA.

CRAWFORDVILLE.—MUSIC HALL: Dark 21-25. PRINCE: Moving pictures 21-25; played good business. ANG: Good pictures, to well filled houses, 21-25. JOY: Photoplays, large crowds well satisfied. THEATRIUM: Pictures played good houses. From 15 to 18 the Medpath Chautauque showed. Their programme was pleasing and consisted of hand concerts, lectures, and grand opera. The performances deserving special mention are The Jew's Quarrel, by Medpath grand opera co.; Comedy of Errors, by the New Grand Players; grand concert by Benjamin Marx co., and concert by Bohumir Krys and his band. Exceedingly large crowds attended at every performance.

TENNE HAUTE.—AIRDOME: Sam Young Stock co. is playing to good business; indefinite run. T. W. Harbutt has purchased the entire floor interest in the Varieties Theatre Co. for \$75,000. Carriers, Smith and Colby have leased the Grand for ten years at a rental of \$10,000 a year. Season opens Aug. 28.

IOWA.

FORT DODGE.—PRINCE: The Hawaiian baseball team that played a local team 18 save two splendid programmes on the evening of the 18.

KANSAS.

FORT SCOTT.—AIRDOME: Clint and Beale Robbins drew the best business of the season week ending 19; plays given: The Country Boy, The Call of the Woods, The Cowboy and the Princess, The White Slave, The Lady Detective, and A Convict's Storyheart. The Dougherty Stock co. week of 21.

MAINE.

BANGOR.—RIVERSIDE PARK: Gorman Circuit, 21-25. I should worry; due to big attendance. NICKEL: Pictures featuring A Villain Unmasked. PALACE: Pictures featuring The Ganssters, a four-reel production. GRAPHIC: Pictures, featuring The Man from Outside.

HELFAST.—COLONIAL: Joshua Simpkins 22. The best of the week. OPERA HOUSE: Pictures.

AUGUSTA.—OPERA HOUSE: Season closed.

MARYLAND.

ANNAPOLIS.—COLONIAL: Motion pictures, Kelly and Judas, the Four Musical Kisses to good business. LYRIC: Motion pictures to fair business. PALACE: Motion pictures to good business.

MASSACHUSETTS.

FALL RIVER.—SAVOY: The Malley-Denison co. concluded run 19, after thirty-five weeks. The theater will be dark for a week, as the company will be touring with the same co., so far as the leaders are concerned. Carolyn Elberts has been engaged. Norman Wendall and Evelyn Watson are also under contract. Manager Julius Kahn and William Malley have signed with the Malley-Denison co. producers to use some of their latest successes, which have not visited Fall River by road co. One of these is Frank Keenan's The Warrens of Virginia. The members of the co. were given a rousing send-off at the final performance of the week 19. The Malley-Denison co. will be in the city 21-25. The Bayline-Hicks co. season, the offering was the romantic play, Life's Show Window, adapted for the stage from the novel by Victoria Cross. The story is startlingly original, dealing with the trials and temptations of a neglected young English wife in America; the characters are strongly drawn, and the scenic environment, laid in Lancashire and Arizona, picturesque. Corinne Cantwell, Maud Blair, Joseph Denier, Henry Hicks, Bernard Steele, and Emma Webster scored hits in well-played scenes. Great stage settings and effects under the direction of Bernard Steele; large attendance. Taken from Life 28-Aug. 2. ACADEMY: Dena Cooper, Rex Sheidrick, and Walter Robinson in The Confessions were the big feature of a strong bill 17-21. John Zimmerman, Yvonne and Currier Harlow, Fred Harlow, Leonard and Meredith, Buckhardt and White, and Loma and Cullen; played large attendance. PREMIER: Opens in August. PALACE: Fine showing of feature pictures to good attendance. LINCOLN PARK THEATRE: Week 21-25. Colleen O'Connell and The Wrong Doctor, with James F. Lee and a strong cast to large attendance. Louise Marie Barr (Mrs. Raymond L. Bond) died at her home in this city 17 at the age of twenty-three. Mrs. Bond was at one time connected with the Leslie Loaner co. New Bedford, Mass. She is survived by her husband, Raymond L. Bond, an actor, and two children. Carolyn Elberts has gone to her bungalow at Horseneck Beach, Mass., for four weeks. Charles McHenry is at Westport Harbor. Norman Wendall and Evelyn Watson are spending their vacations in New York State.

GREENFIELD.—LAWLER: State Fair Girls, eight people in musical comedy; Friedman and Clark, Holley Hollis, moving pictures 12-19; played good houses. VICTORIA: Motion pictures and vaudeville 12-18; fair business. BLOU: Vaudeville and moving pictures 12-19; the Greenfield Military Band are giving a series of Sunday evening sacred concerts at the Lawler and are drawing good crowds and giving perfect satisfaction.

ATHOL.—BROOKSIDE PARK: The Purple Widow 14-19; fair co.; good business. Young Buffalo Wild West-Colonel Commins's Far East

18; played very good business. LYRIC: Edson's Talking Pictures 21; good, to excellent business.

MICHIGAN.

SAULT STE. MARIE.—800 OPERA HOUSE: Dark. The Sweetest Girl in Dixie Aug. 6. The Girl from Luxembourg 7. The Pink Widow 8. Oh! Oh! Pauline 9. The Prince of To-night 10. The Girl and the Steamboat 23.

MISSOURI.

DE SOTO.—JEFFERSON: Murray and Murray 7, 8; played. The Crowds 14, 15; very good. Anthony and Bender 16, 17; great. Wilson and Connors did not please. Maher Sisters 21-23; best act that has played this house. The Princess Maids 24-25.

ST. JOSEPH.—AIRDOME: The Poulter and Welsh Players presented I Should Worry 13-19 to appreciative and crowded houses; the co. presents The Great Jewel Mystery 20-23.

NEBRASKA.

LINCOLN.—OLIVER: Closed for Summer. Opens Sept. 1 with The Bird of Paradise 1-4. LYRIC: Opens 25 after being closed for renovations. ORPHEUM: Boudin Brothers, Electric and co. and pictures 14-18. Oase and Rogers, De Witt, Young and Sister, and pictures 17-19. Fure, Ferraro, Leterra and St. John, and pictures 21-23. Musical Brothers, Jerome and Carson, and pictures 24-26. Big business.

CAPITOL BEACH: The Great Saxton, Madame Arnie and O'Connell's performing hosts were the attractions 14-18 and drew good business. Mills, Adams and Linn, 21-23 drew well. The Eight Belles, Colored Jubilee Minstrels, 20 played. The thermometer has been hovering around the century mark the past week, and has made the bathing most popular. Manager O'Connell announced that O'Connell and his band will be here within the next few weeks. Buffalo Bill and Fawcett Bill Wild West showed here 18, to good business. Barnum and Bailey Aug. 11. Nebraska State Fair Sept. 1-6.

HASTINGS.—Buffalo Bill's Wild West and Fawcett Bill's Far East 18; played good business. Barnum and Bailey Aug. 9. Colonel William F. Cody has a double here in the person of G. L. Alexander, who is also a life long friend.

NEW HAMPSHIRE.

DOVER.—ORPHEUM: Barbour and Lynn, Campbell and Down, with pictures; played good business 14-19. LYRIC: Benton, Gray and co., Madame Flower, "Bronze Melba," Martine and Hardy, and feature pictures delighted usual business 14-19. RUSTIC, CENTRAL PARK: J. W. Gorman's co. presented The Man from Springfield 14-19 to big audiences; played: good co. and chorus.

PORTSMOUTH.—THEATRE: Chief Blue Sky, Trimmont Trio, and the usual good picture programme drew well and pleased 17-19. Jack Boyce, Fay and Miller, and pictures pleased big business 21-23.

NEW JERSEY.

WESTFIELD.—PLAYHOUSE: The Girl and the Baron (first night), described as a "non-sensical musical mixture in two acts, by Bill Ott, was fairly well received by a good house; many of the songs were poor and the usual semi-farical plot did away entirely near the end and finished in a jumble of song; Miss Eva Melvin as Alice Gray received several encores in her song, "When My Apple Blossom Time Is Over"; also was well supported by Robert Alder, the other principals carrying their parts fairly well; the chorus was well drilled and the costumes and scenery were new and pretty. A Saturday on the Wheel Aug. 10.

RED BANK.—EMPIRE: The Pink Lady 23 to S. R. O.; fine performance. LYRIC: Little Miss Fix-it 31.

NEW YORK.

ELMHURST.—ROBICK'S: The Robick's Opera co. offered Mile. Modiste 21-23; capacity. Florence Mackie was fetching in the title-role. Grace Hillworth was an adequate Madame Cecile, and Rina Bates played as Mrs. Hiram Bent. Walter Catlett showed a new side as Hiram Bent, and proved enjoyable. Arthur Hull was most acceptable as Henri De Bourray, while Gordon Keith sang the role of Etienne De Bourray in splendid voice, and Eddie Morris was lively. Fred Emerson, David Marshall, G. W. Moore, Lillian Ladlow, Jane Edwards, Charlotte Fielding, and Una Brooks also contributed work of merit. Charles Jones bent his good form, and George Leding directed the orchestra with skill. Madame Sherry 25-Aug. 2. MAJESTIC: All the Jabs, Frankie Labrec, Sutton, McIntyre and Sutton, Dilks and Wade, and Billie Claire 21-23; large business delighted. COLONIAL: Pictures 21-23; good business.

GLENS FALLS.—EMPIRE THEATRE: The Helen Grayce Stock co. Aug. 8-9. Collins and Hawley, Tracy and Jenks, Judas and Galle, Isabelle Gray and co., Ward and Delmore, Claude Rauf, pictures 21-23; good bill; excellent business. PARK: Kinemacolor pictures 21-23; good business. WORLD IN MOTION: Moving pictures to good business. Krouse Carnival co. will exhibit here 2-9.

SYRACUSE.—WETTING: The Wieting co. had a merry time in Manville 21-23 and attracted well; Harrison Ford, Isabelle Rae, Frances Murdoch, Mary Sullivan, Forrest Orr, Horace Porter, and Joseph Sweeney were happily cast.

NEWBURGH.—COHEN'S: Motion pictures 21-23 to crowded houses. Neil O'Brien's Minstrels 31.

HERKIMER.—GRAND OPERA HOUSE: Dark.

OHIO.

URBANA.—CLIFFORD: Billy (Singer) Clifford opened his season in his new comedy, Believe Me, 21 in his own theater; the house was packed; the new show made a big hit. WONDERLAND, LYRIC, and WONDERLAND, picture houses, do a steady grind of good business. A number of Springfield people, including the

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musical boys, Charles Gano and Tom Powell, came to see the Clifford show. After the show the Clifford co. in Clifford's new private car started on a 5,000-mile jump into Canada. Clifford's mother, who is nearly seventy-five years old, accompanies him. Quite a number of Urbana people are with the show. Nancy Boyer, Repertory co. owns rehearsals here soon. John Powers, a crack opera singer from St. Louis, has been visiting his parents here.

HELEFONTEINE.—GRAND: Manager Smith will open season here on Aug. 5 with Voni's Minstrels. Winifred St. Claire co. week of Aug. 18. Local talent opened the ninth annual Chautauque here 24, with the presentation of the opera, Erius, under the direction of Florence C. Acton. ROYAL: Pictures to good business continues. ODEON: Packed houses; feature pictures twice weekly.

CAMBRIDGE.—COLONIAL: High-class motion pictures crowd house nightly; Sarah Bernhardt in Camille, Hackett in The Prisoner of Zenda, followed by Quo Vadis and St. Elmo.

SPRINGFIELD.—FAIRBANKS: Opened 28 with vaudeville.

OKLAHOMA.

MUKOGEE.—WIGWAM, NO. 4: Spooner Dramatic co. opened 20—Indefinite. WIGWAM, NO. 1: Moving pictures and vaudeville to good business. BROADWAY: Moving pictures and vaudeville. OLYMPIA AIRDOME: Stock co. 13-18; good business.

MALESTER.—STAR AIRDOME: Newton Stock co. played to good business 14-19. Hutchison musical comedy co. 21 and week. YALE, MAJESTIC: Motion pictures to good business. VIOTER, LIBERTY, FORUM: Motion pictures.

PENNSYLVANIA.

SCRANTON.—POLI: The Ne'er Do Well week of 21 to excellent business. Alfred Swenson in the title-role was splendid. Lora Howell as Mrs. Cortland measured up to the full re-

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"PASSING SHOW OF 1913"

A Kaleidoscopic Review of Some of the Past Season's Successes, Topics and Events. Dialogue and Lyrics by Harold Atteridge. Music by Jean Schwartz and Al. W. Brown. Staged by Ned Wayburn. Produced by the Winter Garden Company, July 24.

Charles McNamee..... Tony Hunting
Bully Billie Burke..... Corinne Frances
Onderella Jones..... Laura Hamilton
Pearlstone Stone..... Freddie Niles
Pankinhead Montgomery..... Charles DeHaven
Never-Say-Die Collier..... Wellington Cross
The Sunshiny Girl..... Lois Josephine
The Fair Lillian..... Grace Kimball
Mrs. Potphar..... May Holey
Joseph Asche Kayton..... Herbert Cortbell
The Farce Postman..... Low Brice
Peg o' My Heart..... Mollie King
An Ex-President..... Edward Bagley
Broadway Jones..... Charles King
The Man Who Makes Noises..... Harry Gilfill
The Woody..... Grant
Gabby Gwendolyn..... Lillian Gossie
Joe Garson..... George La Malle
Conspiracy Bill..... Frank Conroy
Inspector Burke..... John O. Thomas
Wanda Potphar's Rival..... George Ford
His Rejection..... George Ford
The Underpaid Working Girl..... Charlotte Greenwood
Pavlovsky..... Beanie Clayton
Private Maggie Pepper..... Virginia Gunther
Private Patricia Fairlie Talbot..... Mary Blinson
Private Letty Lettuce..... Neil Howard
Private Olive Oil..... Irene Markey
An Indian Brave..... John O. Thomas

Gladye Le Roy, Edith Whitner, Clara Stanton, Fay Folsler, Blanche Marr, Nell Howard, Grace Du Bois, Soule Maury, Mae Dealy, Carol Orr, Daisy Palmer, Katherine Talbot, Mary Blinson, Muriel Magill, Evelyn Hall, Rose Werts, Max Parker, Beatrice Garland, Nina Du Bal, Blanche Ladd, Marie Caldwell, Georgia Storm, Dorothy Moran, Marion Mooney, Anna Rayce, Katherine Perry, Margie Dayton, Elsie Froehlich, Alice Vanky, Vera Turrell, Mabel Hill, Rose Quinn, Grace Williams, Vinnie Mason, Georgia Moore, Beanie Shannon, Beanie Gray, Nina Goulette, Lucile Cavanagh, Gladys Smith, Evelyn Phillips, Irene Spencer, Violet Palmer, Doty Mantell, Paula Grant, Marie Lord, Jeanette Alpin, Ruth Bell, Mabel Greis, Agnes Hall, Elsie Faber, Clara Aldwyn, Miriam Sanford, Eve Ray, Ethel Ray, Nellie Mayne.

Two pictures stand out vividly from the many in The Passing Show of 1913. One of these is a flight of steps reaching from the front of the stage into the seventh heaven, with troops of chorus girls marching up and down, and the other is a revival of the cakewalk. Both were splendidly conceived and splendidly executed, making another contribution to the Winter Garden's reputation for big productions.

The audience that thronged the music hall on the opening night gave particular applause to these two features, but it also found pleasure in the other ten scenes. After all, the audience knows what it wants, and some of us who grow nervous in a succession of sketchy scenes might not choose an entertainment that would prove popular. But all of us found a good deal to admire in the course of the evening. For example, there was an original silhouette dance by Gross and Josephine, the dialogue of another vaudeville team, Conroy and Le Maine, and the brilliant dancing of Beanie Clayton. Miss Clayton contributed some really interesting moments when she too danced down that long flight of steps and up again.

The chorus can never be omitted, if one is to do justice to a Winter Garden production. This time they averaged higher in physical attractiveness, and they worked, if possible, a little harder than any of their predecessors. Their evolutions, particularly on the steps, were another feather in the cap of Ned Wayburn.

The thread used to hold all the scenes together is an idea that Peg o' My Heart is coming to America to be taught the turkey trot under direction of Mrs. Potphar and Joseph Asche Kayton. Herbert Cortbell's make-up, by the way, as this detective with an alarm clock on his wrist, was a clever conception. Peg falls in love with Broadway Jones, and they have many adventures. The pair are impersonated by Mollie King and Charles King, her brother, and both are interesting.

Among the plays from which characters are taken or on which burlesques are given are: Within the Law, The Lady of the Slipper, Oh, Oh, Delphine! Peg o' My Heart, Broadway Jones, Never Say Die, The Sunshiny Girl, Joseph and His Brethren, Racketty-Packetty House, The Argyle Case, The Whip, The Poor Little Rich Girl, and The Good Little Devil. Also there are take-offs on events, political and otherwise. In the trimming of the long production, flippant allusions to President Wilson and what approaches a burlesque of him, might well be dropped.

AL. H. WILSON'S NEW PLAY

Ben Stern, who in association with the Louis B. Mayer Company, Inc., has entered into an agreement to manage Al. H. Wilson, the German comedian, for a term of years, announces that he has perfected his plans for Mr. Wilson's tour of the coming season. His star is to appear in a new comedy drama by Herbert Hall Winslow, called A Rolling Stone. The play is in three acts, the action passing from a picturesque locale of the Catskill Mountains to New York city and giving abundant opportunity for brilliant staging. Mr. Wilson has surrounded himself with a new cast of players. His leading woman will be Laura Lemmers. Lillie Wilson, well known as a character actress of ability, will have an important role. Others include Thomas Wood, Harry West, Leona Wood, and Lenore McDonough. The tour of the company begins at Red Bank, N. J., Aug. 30, and, after a week's en-

gagement at Ford's Opera House, Baltimore, and a week at the Columbia in Washington, Mr. Wilson leaves for an extended Southern and Western tour, returning for a New York hearing late in the winter.

CHICAGO TO PUT BAN ON CABARETS

The ban of Chicago City Council is likely to fall on the cabaret shows, and three aldermen, members of the License Committee, anxious to see all that was to be seen, made the rounds, investigating, during several nights of last week, before taking final action on Mayor Harrison's cabaret ordinance.

Major Funkhouser, second deputy superintendent of the Chicago police, who was called before the committee to give his idea on licensing cabarets, said, "there is no excuse for the cabaret—I am against them."

The aldermen concurred; but then, on second thought, voted not to abolish them until they had witnessed a few for themselves. They also took in afternoon tango tea dances.

COMEDY BY DE MILLE BROTHERS

The mystery surrounding that Fall production by Wagenhals and Kemper is beginning to clear up. The play is a comedy by William C. and Cecil H. De Mille. It was copyrighted under the title of Potash, Preferred, but that name will not be used for the production.

Lincoln A. Wagenhals has returned to his desk after a rest of several weeks at his New Jersey home. He expects to put the comedy on about Oct. 1.

HARRIS INFANT ASYLUM BENEFIT

For fifteen years the late Henry B. Harris gave annual entertainments for the benefit of the Hebrew Infant Asylum in the Bronx. Mrs. Harris, the widow, continued the custom with the fifteenth entertainment on the night of July 27 at the Hudson Theater. There was an attendance of about 1,500.

CAROLYN LAWRENCE AGENCY

Carolyn Lawrence has severed her connection with the Jay Packard office and has opened a dramatic agency of her own, Suite 620-21, 1402 Broadway, New York. Her card appears in another part of this issue.

GOSSIP

Florine Arnold, in a role relatively as unctuous and amusing as her Ma in Mrs. Bumpstead-Leigh, will return to the management of Harrison Grey Fiske in the new Molnar comedy, which is to open at the Lyceum Aug. 28. She will play a "stage mamma."

After an absence of three years from the stage, Midge Ormandow will forsake moving pictures and return to the footlights in Rebecca of Sunnybrook Farm.

Maurice Kraus is very ill in Fair Haven, N. J. It is not thought he will live very long. His brain has become sadly affected and very little hope is held toward the recovery of his senses. A meeting between his brothers Dave and Sam and their attorneys was held at Fair Haven on Wednesday night to determine the best way to secure the cash and securities Maurice has in his private vault as the treasurer of the Kraus Brothers' affairs.

Frank Barry and his wife have been visiting his brother, "Billy" Barry, and Mildred at their home in Navesink, N. J.

Jules Hurlst has gone to Chicago to see Ginger Girls, which opened there for a five weeks' run. He is expected back to his wife and home in Leonardo, N. J., any day.

Mr. and Mrs. Gus Hill have sold their house at Long Branch and become full-fledged citizens of Atlantic Highlands, where they have a twelve-acre farm.

Charles Hart, who books the Southern Circuit, and his family, are at Asbury Park for the Summer.

A. M. (Musty) Miller and his wife (Elsa Ryan) and their son Marshall are at Monmouth Beach, N. J.

Dave Kraus, wife and daughter are at Asbury Park.

Margaret Mudge, lately of the London Opera House, was received by the chorus of ship-news reporters of the daily press on the arrival of the *Cormac* a few days ago. The "Come Over Here" star haughtily refused to be interviewed—astonishing fact—but yielded as far as to acknowledge that a duke, a lord and a Knight of the Garter had sued for her hand while in London, and added "Isn't it dreadfully stupid?"

Rita Jolivet, who for the past two seasons has played Mariah in Kismet, is returning on Saturday from a Summer holiday spent in England and France, to take up rehearsals of the principal feminine role in the new Ferens Molnar comedy which Harrison Grey Fiske is to offer at the Lyceum on Aug. 28.

William A. Brady has accepted a play from J. P. Drayton, a new writer, called A Lady of Long Ago. It is a romantic melodrama, laid in the time of Louis XVI.

Fuller Mellich will play the important character parts in Margaret Anglin's Shakespearean organization, and Ada Dwyer has been engaged for the part of Clytemnestra, the mother, in the *Electra* of Sophocles, which Miss Anglin is to present at the Greek Theater of the California University, Sept. 6. Louis Baer goes with the company as general musical director.

James Cornican is spending his vacation in camp at Sackett Lake, Monticello, N. Y.

Willette Kershaw, after a season at the Princess Theater, is recreating in Europe.

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DATES AHEAD



Managers and agents of traveling companies and correspondents are notified that this department closes on Friday, to insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ADAMS, MAUDE (Charles Frohman): La Crosse, Wis., Aug. 11—Rockford, Minn., 15.
 BELLEVILLE, KANTIPPE (Brady, Shubert and Craig): New York city Aug. 15—Indefinite.
 BREWSTER'S MILLIONS (Summers): P. S. 1, Can., 30, Charlotte 31, Ambrose, N. H., Aug. 1, Rockville 2, Springfield 4, Monmouth 6, Sussex 8, St. John 7-9, Fredericktown 11, Chatham 12, Bathurst 13, Campbellton 14.
 CABLE, RICHARD, AND HATTIE WILLIAMS (Charles Frohman): Atlantic City, N. J., Aug. 10-15.
 COBURN PLAYERS: New York city July 28-Aug. 3.
 DAMAGED GOODS (Richard Bennett): New York city Aug. 11—Indefinite.
 EXETER OF YOUTH (Oliver Morosco): Chicago, Ill., Aug. 3—Indefinite.
 EVERYWOMAN (Henry W. Savage): Modesto, Cal., 30, Marysville 31, Medford, Ore., Aug. 1, Eugene 3, Portland 10-16, Aberdeen, Wash., 10-15.
 FINE FEATHERS (H. H. Frame): Rockford, Ill., 31, Racine, Wis., Aug. 1.
 GENTLEMAN FROM NO. 19 (Messrs. Shubert): New York city Aug. 4—Indefinite.
 GIRL AND THE DRUMMER (Fred Brers): Prairie du Chien, Wis., Aug. 8.
 GIRL AND THE TRAMP (Fred Brers): Gladbrook, Ia., Aug. 2.
 GIRL OUTLAW (Clyde Anderson): Texarkana, Tex., 28-30.
 GREY, BEN, PLAYERS: Cincinnati, O., Aug. 4-16.
 HOW MUCH IS A MILLION (Maurice Greet): Chicago, Ill., June 30—Indefinite.
 KISS ME QUICK (Phillip Bartholomae): Boston, Mass., Aug. 4—Indefinite.
 LITTLE MISS BROWN (Phillip Bartholomae): Chicago, Ill., Aug. 2—Indefinite.
 MASON JOHN (Charles Frohman): San Francisco, Cal., 27-Aug. 2, Oakland 3, 4, San Jose 5, Stockton 6, Modesto 7, Fresno 8, Bakersfield 9, Los Angeles 10-16.
 MISSOURI GIRL (Eastern: Marie H. Norton): Michigan City, Ind., Aug. 8, Lowell 4, Bensenville 5, Fowler 6, Oxford 7, West Lebanon 11, Rockville 16.
 MISSOURI GIRL (Western: Norton and Bith): Huntington, N. Y., 30, Northport 31, Oyster Bay Aug. 1, Glen Cove 2, Hempstead 4, Great Neck 5, Chester 6, Goshen 7, New Paltz 9, Ellenville 9, Delhi 11, Bainbridge 13.
 POTASH AND PERLMUTTER (A. H. Woods): Atlantic City, N. J., Aug. 4-9, New York city 10—Indefinite.
 SHEPHERD OF THE HILLS (Gaskill and MacVitt): Chicago, Ill., Aug. 3-9.
 SILVER WEDDING (H. H. Frame): New York city Aug. 11—Indefinite.
 SPENDTHRIFT (Wee and Lambert): Freehold, N. J., 6, Vineland 7, Ocean City 8, 9, Haverstraw, N. Y., 10, Fort 16.
 TAYLOR, LAURETTE (Oliver Morosco): New York city Dec. 30—Indefinite.
 UNCLE TOM'S CABIN (Kibbie and Martin): Chicago, Ill., July 27-Aug. 2.
 WARNER, HENRY B. (Maurice Campbell): Atlantic City, N. J., July 29-Aug. 2.
 WHIP, THE (Comstock and Gert): Atlantic City, N. J., Aug. 11-16.
 WITHIN THE LAW (A. H. Woods): New York city Sept. 11—Indefinite.
 WITNEY, T. W. J. A. H. Woods: Chicago, Ill., July 27-Sept. 1.
 WOLF, THE (Joe King): Downsville, N. Y., 30, Red Hook Aug. 1, Ocoke 2, New Paltz 3, Delhi 6, Sherburne 6, Canastota 7, Canandaigua 8, Baldwinsville 11, Perry 12, Woodport 13, Lyons 14, Watkins 15, Canandaigua 16.
PERMANENT STOCK
 ACADEMY: Jersey City, N. J.—Indefinite.
 ACADEMY OF MUSIC (William Fox): New York city Dec. 2—Indefinite.
 ALBEE (Edward F. Albee): Providence, R. I., April 7—Indefinite.
 ALCAZAR: San Francisco, Cal.—Indefinite.
 AMERICAN (Harry Clay Blaney): Philadelphia, Pa., Aug. 10—Indefinite.
 ARMOY THEATRE (S. M. Stainback): Birmingham, Ala.—Indefinite.
 BAKER, E. AND EDITH EVELYN (M. Bainbridge): Minneapolis, Minn., May 25—Indefinite.
 BAYLIES-HICKS: Fall River, Mass., June 30—Indefinite.
 BESSEY, JACK: Dubuque, Ia., June 1—Indefinite.
 BISHOP PLAYERS: Oakland, Cal.—Indefinite.
 BONSTELLE PLAYERS: Detroit, Mich., June 25—Indefinite.
 BROADWAY THEATRE (Daniel D. Scullen): Springfield, Mass., April 25—Indefinite.
 BURBANK (Oliver Morosco): Los Angeles, Cal.—Indefinite.
 BURNS: Colorado Springs, Colo., June 9—Indefinite.
 BURWICK THEATRE (Frank Whitebeck): Brooklyn, N. Y., May 10—Indefinite.
 CHAUNCEY-KRIFER (Fred Chauncey): Beaver Falls, Pa., May 30—Indefinite.
 COLONIAL (F. Ray Comstock): Cleveland, O., April 25—Indefinite.
 COLUMBIA (Fred G. Berger): Washington, D. C., April 14—Indefinite.
 DAVIDSON: Milwaukee, Wis., April 13—Indefinite.
 DAVIS, HARRY: Pittsburgh, Pa., until Aug. 2.
 DOYLE, EDWARD: Decatur, Ill., July 13—Indefinite.
 ELITCHES GARDEN: Denver, Colo., June 7—Indefinite.
 ELSON, EDWARD, PLAYERS: Long Beach, N. C., June 28—Indefinite.
 FEALY-DURKIN: Denver, Colo., June 16—Indefinite.
 GLASSER, VAUGHAN: Rochester, N. Y., June 23-Aug. 10.
 HACKETT, JAMES K.: Detroit, Mich., July 21—Indefinite.
 HALL, EUGENE J.: Altoona, Pa., June 9—Indefinite.
 HARLEM OPERA HOUSE: New York city—Indefinite.
 HARVELL, PERCY: Toronto, Can., May 26—Indefinite.
 HAYES, LUCY, ASSOCIATE PLAYERS: Omaha, Neb.—Indefinite.
 HORNE: Akron, O., May 10—Indefinite.
 HUDSON: Union Hill, N. J., May 5—Indefinite.
 HUNTINGTON, WRIGHT: St. Paul, Minn., May 11-Aug. 2.

JEFFERSON THEATRE (Julius Kahn): Portland, Me., Jan. 21—Indefinite.
 JUNE 2 (J. B. Reichart): Milwaukee, Wis.—Indefinite.
 KEITH: Toledo, O., April 14—Indefinite.
 KEITH'S HIPPODROME: Portland, Me., June 2—Indefinite.
 LAKEVIEW (Chas. A. Mangold): Dallas, Tex.—Indefinite.
 LANG, EVA: Omaha, Neb., July 15-Aug. 9.
 LATIMORE AND LEIGH: Lynchburg, Va., June 3—Indefinite.
 LATIMORE AND LEIGH: Roanoke, Va., June 10—Indefinite.
 LAWRENCE, SANDUSKY: Vancouver, B. C., Can., July 14—Indefinite.
 LOWENBERG, LESTER: New Bedford, Mass., Aug. 15—Indefinite.
 LONG, BILLY (Goring and Stacy): Nashville, Tenn., June 2—Indefinite.
 LUTHERINGER, AL.: Rockland, Me., June 2—Indefinite.
 LYON (Dennis Weiss and Dowell): San Diego, Cal.—Indefinite.
 LYTTEL VAUGHAN: Albany, N. Y., March 24-Aug. 9.
 MAJESTIC: Utica, N. Y., April 21—Indefinite.
 MALEY-DENISON (W. L. Mailey): Newport, R. I.—Indefinite.
 MANHATTAN OPERA HOUSE: New York city Aug. 4—Indefinite.
 MANHATTAN PLAYERS: Rochester, N. Y., May 5—Indefinite.
 MATTHEWS-ELLIOTT: Lima, O., June 2—Indefinite.
 MORISON, LINDSAY: Lynn, Mass., Aug. 2—Indefinite.
 MOROSCO (Oliver Morosco): Los Angeles, Cal., Jan. 6—Indefinite.
 NORTHAMPTON PLAYERS: Buffalo, N. Y., June 12—Indefinite.
 ORLEANS: Columbus, O., May 12—Indefinite.
 OLIVER, OTIS (Ed. Williams): Oshkosh, Wis., April 24—Indefinite.
 OLIVER, OTIS: La Fayette, Ind., May 28-Aug. 30.
 ORPHEUM: Montreal, P. Q., Can., May 5—Indefinite.
 ORPHEUM (Franklyn Gale): Oil City, Pa., June 9—Indefinite.
 ORPHEUM PLAYERS: Philadelphia, Pa.—Indefinite.
 PATTON (Joseph Patton): Newark, N. J., June 4—Indefinite.
 PEARL (W. H. Amel): Williamsport, Pa.—Indefinite.
 PERMANENT PLAYERS: Edmonton, Can.—Indefinite.
 PERUCHI-GYPERNE (C. D. Peruchi): Tampa, Fla., May 12—Indefinite.
 POLI (R. E. Poll): New Haven, Conn., May 6—Indefinite.
 POLI (R. E. Poll): Hartford, Conn., May 5—Indefinite.
 POLI (R. E. Poll): Bridgeport, Conn., May 5—Indefinite.
 POLI (R. E. Poll): Scranton, Pa., May 5—Indefinite.
 POLI (R. E. Poll): Washington, D. C., Feb. 3—Indefinite.
 POLI (R. E. Poll): Springfield, Mass., April 7—Indefinite.
 PRINCETON: Tacoma, Wash.—Indefinite.
 REDMOND: Sacramento, Cal.—Indefinite.
 REDMOND (De Witt Newing): Stapleton, S. I.—Indefinite.
 SAYLES, FRANCIS (F. H. Sayles): Richmond, Ind., May 5—Indefinite.
 SEATTLE: Seattle, Wash.—Indefinite.
 STANFORD PLAYERS (Maurice Stanford): Woodstock, N. J., July 7—Indefinite.
 STANFORD (W. L. Stewart): London, Ont., Can., June 22—Indefinite.
 SUMMERS, GEORGE H.: Hamilton, Ont., Can., May 19—Indefinite.
 TEMPLE: Hamilton, Ont., Can., May 12—Indefinite.
 TORONTO (George Aylesworth): Edmonton, Can., May 26—Indefinite.
 TURNER, CLARA: Port Chester, N. Y., April 1—Indefinite.
 UTAH THEATRE: Salt Lake City, U., May 15—Indefinite.
 VAILEY: Syracuse, N. Y.—Indefinite.
 VAN DYKE AND EATON (F. Mack): Des Moines, Ia., May 1—Indefinite.
 VAUGHAN, SHAWNEE, Orls., June 26—Indefinite.
 WASHINGTON (James Slocum): Detroit, Mich., July 21—Indefinite.
 WITTING: Syracuse, N. Y., April 7—Indefinite.

TRAVELING STOCK COMPANIES

BOYER, NANCY (William Morgan): Urbana, O., Aug. 11-16.
 CHATTERTON, ARTHUR: Hudson, N. Y., July 28-Aug. 2.
 COLONIAL (Cortland Hopkins): Hawesbury, W. S. Can., 30-Aug. 2, Iversness 49, Port Hood 11-13, St. Peter's 14-16.
 CORNELL-PRICE (W. E. Cornell): St. James, Mich., July 28-Aug. 2, East Jordan 4-9, Hart 11-16.
 DE VOSS, FLORA (J. B. Rotnour): Lake Geneva, Wis., 28-31, Richmond, Ill., Aug. 1-3, Reedsburg, Wis., 4-9, Hillsboro 11-16.
 DOUGHERTY (Dougherty-Fruit-Cox): Springfield, Mo., 27-Aug. 2, Carthage 3-9.
 GALLUP (Bert H. Gallup): Boonville, Mo., 28-Aug. 2.
 HALL, JESS: Ironwood, Mich., 28-Aug. 2.
 HILLMAN'S IDEALS (Harry Sohns): Independence, Kan., 28-Aug. 2, Webb City, Mo., 4-9, Chanute Kan., 11-16.
 KNICKERBOCKER (E. J. Murphy): Green-castle, Ind., 26-Aug. 2.
 KNICKERBOCKER (E. J. Murphy): Clinton, Ill., 28-Aug. 2.
 LONGAORE (Wee and Lambert): Hagerstown, Md., 4-9, Cumberland 11-16.
 MURPHY'S COMEDIANS: Johnston City, Ill., 28-Aug. 2.
 ROBERTS, THE: Carthage Mo., 28-Aug. 2.
 SPEDDEN AND FAIGER: Rochester, Minn., Aug. 4-9.
 WHITNEY: Harbor Beach, Mich., 28-Aug. 2.
 YANKEE DODDLE: Anthony, Kan., Aug. 4-9.
OPERA AND MUSICAL COMEDY
 ADRIE (New Era Producing Co.): Montreal, Can., Aug. 18-23.
 ALL ABOARD (Lew Fields): New York city June 5—Indefinite.
 BROWN, NEILA, MUSICAL STOCK (M. O.

Settler): Asheville, N. C., July 28—Indefinite.
 COLUMBIA MUSICAL COMEDY (Dillon and King): Oakland, Cal.—Indefinite.
 FOLLIES OF 1913 (Florence Eldfield, Jr.): New York city June 14—Indefinite.
 GIBB FROM LUXEMBOURG: Sault Ste. Marie, Mich., Aug. 1—Indefinite.
 GORMAN MUSICAL COMEDY (J. W. Gorman): Portland, Me.—Indefinite.
 HARTMAN, FERRIS: Oakland, Cal., June 1—Indefinite.
 KATY AND FLOOD MUSICAL COMEDY: Portland, Ore.—Indefinite.
 MIDNIGHT GIRL (Adolf Phillips): New York city Aug. 2—Indefinite.
 MORTON MUSICAL COMEDY: Albany, N. Y., Aug. 2—Indefinite.
 OH, OH! DELPHINE (Klaw and Erlanger): Chicago, Ill., Aug. 1—Indefinite.
 OLYMPIA PARK OPERA (Franklin and Russell): Newark, N. J., May 30—Indefinite.
 PASSING SHOW OF 1913 (Messrs. Shubert): Oakland, Cal., July 27-Aug. 1, Portland, Ore., 3-9, Seattle, Wash., 10-15.
 PASSING SHOW OF 1913 (Messrs. Shubert): New York city July 24—Indefinite.
 PEK FOR MAY OF US (Oliver Morosco): St. John, N. B., Can., 11.
 PRINCE OF TO-NIGHT: Shobogyan, Wis., Aug. 10, Sault Ste. Marie, Mich., 10.
 PURPLE ROAD (J. M. Gaites): New York city Aug. 7—Indefinite.
 RICHIE, GLEN STOCK: Elmira, N. Y., May 23—Indefinite.
 SEVEN HOURS IN NEW YORK (Wee and Lambert): Yarmouth, N. S., Can., 31, Digby Aug. 1, Kentville 2, Halifax 4-9, Truro 11, Sydney 14, St. John's 15.
 SEIBERT MUSICAL STOCK: Minneapolis, Minn., July 13—Indefinite.
 SWEETEST GIRL IN DIXIE (Gulian Brothers): Chicago, Mich., 2, Sault Ste. Marie 6, TIK FOR MAY OF US (Oliver Morosco): Chicago, Ill., May 25—Indefinite.
 TIVOLI COMIC OPERA: San Francisco, Cal., May 21—Indefinite.
 WHALON PARK OPERA (W. W. Sarrent): Whitehurst, Mass.—Indefinite.
 WHEN DRUMS COME TRUE (Phillip Bartholomae): Chicago, Ill., April 6-Aug. 9, New York city 14—Indefinite.
 WINTER GARDEN (Messrs. Shubert): New York city July 24—Indefinite.

MINSTRELS

FIELDS, AL. G.: Jamestown, N. Y., 7, Bradford, Pa., 8, Salamanca 9, Hornell 11, Corning 12, Elmira 13, Cortland 14, Rome 15, Utica 16.
 GEORGE EVAN'S HONEY BOY: Montreal, Can., Aug. 11-16.
BURLESQUE
 BAIRD, BLANCH (Billy Dunn): Detroit, Mich., Aug. 1—Indefinite.
 BREMAN SHOW (Jack Singer): Detroit, Mich., May 28-Aug. 9, Toledo, O., 10-16.
 COLLEGE GIRLS OF 1913 (Max Spiegal): Toronto, Can., Aug. 2-9, Albany, N. Y., 11-15.
 FOLLIES OF THE DAY (Barney Gerard): Fort Plain, N. Y., Aug. 7, Boston, Mass., 11-15.
 GAYETY STOCK: Philadelphia, Pa.—Indefinite.
 GINGER GIRLS (Ed. Wrothe): Chicago, Ill., July 12-Aug. 2, Pittsburgh, Pa., 11-16.
 GIRL FROM EGYPTLAND (Billy W. Watson): New York city Aug. 8-16.
 HAPPY WIDOWS (William Fennecy): Brooklyn, N. Y., Aug. 6-16.
 HONEYMOON GIRLS (Al. Rich): New York city 11-16.
 LIVERY GIRLS (T. W. Dinkins): Detroit, Mich., Aug. 9-16.
 MARION, DAVE: Newark, N. J., 9-16.
 MOLLIE WILLIAMS (Max Spiegal): Syracuse, N. Y., 11-15.
 RINGING BELL (Harry Thompson): Brooklyn, N. Y., Aug. 9-16.
 ROWLAND GIRLS: New York city 11-16.
 RONIN POSE GIRLS (Peter S. Clark): Cleveland, O., Aug. 9-16.

CIRCUS

BARNES, AL. G.: Washington, Ia., 30, Eldon 31, Trenton, Kan., 1, Atchison, Kan., 2, Leavenworth 3, Lawrence 5, Ottawa 6, Emporia 7, Newton 8, Wichita 9.
 BARNUM AND BAILEY: Fargo, N. Dak., 30, Ortonville, Minn., 31, Aberdeen, S. Dak., Aug. 1, Watertown 2, Sioux Falls 4, Sioux City, Ia., 5, Omaha 6, Columbus 7, Grand Island 8, Hastings 9.
 BUFFALO BILL AND PAWNER BILL: Pocatello, Ida., 30, Boise 31, Baker City, Ore., Aug. 1, Pendleton 2, No. Yakima, Wash., 4, Seattle 5, 6, Bellingham 7, Vancouver, B. C., 8, 9.
 DOWNIE AND WHEELER: Pittsfield, N. H., 30, Rumoket 31, Newport Aug. 1, Claremont 2, Fernhill, Cal. FRANCIS: Guelph, Ont., Can., July 28-Aug. 2, Stratford 4-9, Hamilton 11-16.
 GENTRY BROTHERS: Chicago, Ill., 28-Aug. 2, Gollmar's: Reedsburg, Wis., 30, Scaria 31, Fairchild Aug. 1, Mondovi 2.
 HAGENBUCK-WALLACE: Kikhart, Ind., 30, Angola 31, Auburn Aug. 1, Columbia City 2, Frankfort 3.
 HUNTER, BILL'S: Garden City, Mo., 30, East Lyons 31, Harrisonville Aug. 1, Freeman 2, 101 RANCH REAL WILD WEST (Miller Bros. and Arlington): Fond du Lac, Wis., 30, Oshkosh 31, Wausau Aug. 1, Neenah 2.
 RINGLING BROTHERS: Chereau, Wyo., 30, Brantford 31, Salt Lake City, U., Aug. 1, Ogden 2, Butte Mont., 4, Bowman 5, Billings 6, Lewistown 7, Great Falls 8, Helena 9.
 ROBBINS, FRANK A.: Manassas, N. J., 30, Ashbury Park 31, Bell Bank Aug. 1, Butler 2, Stella-Floto: Winnipeg, Man., Can., 28-30, Kona 31, Port Arthur Aug. 1, Ft. William 2, STN BROTHERS: Holly, Mich., 30, St. Johns 31.
 YOUNG CUMFORD WILD WEST AND GOLD-NEEL CUMFORD'S Wilkes-Barre, Pa., 30, Mahanoy City 31, Allentown Aug. 1, Pottstown 2.

ORCHESTRAS

ALEXANDER: Woodside, Philadelphia, Pa., July 30-Aug. 9.
 BALLMAN: Forest Park, Chicago, Ill.—Indefinite.



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 CREATORS: Sans Souci, Chicago, Ill., May 25—Indefinite.
 DON PHILLIPINI: Riverview, Chisago, Ill.—Indefinite.
 ELLER'S ROYAL ITALIAN: St. Joseph, Mo., June 14—Indefinite.
 FERULLO: Electric Park, Kansas City, Mo.—Indefinite.
 INNES: Willow Grove, Philadelphia, Pa., July 20-Aug. 2.
 KELL: Charlotte, Mich., 30, Hastings 31, Leesville Aug. 1, Ypsilanti 2.
 LAMB: Rocky Point, Providence, R. I.—Indefinite.
 LEPS, WASSILI: Willow Grove, Philadelphia, Pa., July 27-Aug. 9.
 LIBERATI, ALEXANDER: Luna, Cleveland, O., July 27-Aug. 9.
 LILLIE: Washington Park, Philadelphia, Pa.—Indefinite.
 NATIELLO: Fontaine Ferry, Louisville, Ky.—Indefinite.
 NIRELLA'S: Kennerwood, Pittsburgh, Pa.—Indefinite.
 RIGO: Delmar Garden, St. Louis, Mo.—Indefinite.
 SIEGMANO: Riverview, Detroit, Mich.—Indefinite.
 VALENO'S: Pt. Broom, Philadelphia, Pa.—Indefinite.
 WELSH, JOHN C.: Zoo, Cincinnati, O., until Aug. 2.

MISCELLANEOUS

BINGHAM, MR. AND MRS. RALPH (H. F. Harrison): Salamanca, Mich., 30, West Creek 31, Charlotte Aug. 1, Hastings 2, Ypsilanti 3, 4, Monroe 5, Mt. Clemens 6, Fort Huron 7, Lakeside 8, Flint 9, Alpena 10, Aug. 12, St. Johns 13.
 HOUSTON, MAGGIAN: Nashville, China, July 1-31, Shanghai Aug. 1-30, Nankai, Japan, Sept. 1-30.

NO TANGO AT ACTORS' CLUB

Officers of the Beechhurst Yacht Club have been served with notice by Police Captain Peabody that they cannot hold their weekly tango, bunny bug and turkey dances until they obtain a dance hall license. The club's membership is largely made up of theatrical folk who have summer homes at Beechhurst.

RUSSIAN OPERA AT CENTURY

The Russian Opera company, which includes the great Chaliapin, is to be heard at the Century Theatre.
 Milton Aborn announces from London that he has completed negotiations with Sir Joseph Beecham to that effect. The company is to give 356 performances here.

A letter received by THE MIRROR contains the information that Florence Louie, after a severe operation at the New England Deaconess Private Hospital, Brookline, Mass., has recovered, and is expected at her summer home, at Manchester-by-the-Sea, for recuperation. Miss Louie, who has been a great favorite in Brockton, Lowell, New Bedford, Salem, Boston, and other New England cities, hopes to be ready to resume her work in September.

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MOTION PICTURES

COMMENT AND SUGGESTION



RECENT announcements from nearly all of the leading photoplay producers, that the number of two and three-reel subjects will be increased at the sacrifice of one-reel films, are not surprising to those who have followed the trend of things for the past year. The one-reel photoplay has been practically at a standstill for at least that time, whereas it has been shown that book and play adaptations demanding a more extensive treatment may justify the expenditure. Much of the public has been spoiled for film absurdities and can only be held by works of merit. Features are supposed to be works of merit, but unfortunately the output often falls far short of the significance of the word, and unless producers are on their guard it may become meaningless. The danger never was greater than it is to-day, when films are being rushed to completion to keep pace with the schedule of releases.

Americans, being pretty much up in the air over the censorship of films matter, are scarcely in a position to laugh at the struggles of their motion-picture brethren in Europe; rather may they feel a sympathetic understanding when well-meaning busybodies cause annoyance. If we were not so fenced in by conventions ourselves, we might, with some grace, smile at the tempests in teapots that constantly disturb the equanimity of Berlin and London; but, being as we are, it is only reasonable to find satisfaction in knowing that others are equally perturbed. For instance, when the late king's reader, Mr. Redford, was appointed head of the British Board of Film Censors, Americans were inclined to think that their English cousins could not well have made a worse choice. Our sympathy certainly was tinged with merriment, and now, lo and behold, Mr. Redford appears in the unexpected role of defender of the motion pictures against the onslaughts of great conservative England as represented in the person of Canon Rawsley. This reversal of form on the part of Mr. Redford adds piquancy to the deadly serious discussion of moving films and menaced morals.

It appears that Canon Rawsley has no patience with the lenient toleration of Censor Redford, and, to prove his contention that photoplays are harmful, he cites titles after the fashion of "give a dog a bad name," etc. The critic, in this instance, does not pretend to have seen the objectionable pictures; instead, he read these titles, which were sufficient to excite a demand for immediate and drastic action: A Public Execution in the East, The Whirl of Destruction, Champion Prize Fight, Dogs Killing Rats in a Rat Pit and Massacre: A Terrific Tragedy. Having considered the admittedly brutal significance of these titles, the worthy canon adopts as his own the suggestion—seemingly the property of mistaken reformers the world over—that "what the public really need is that, in every town where cinematograph halls are springing up like mushrooms, there should be trained inspectors, men and women, who should know at a glance a down-grade or demoralizing



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film, and should at once report it to headquarters." The vision of Canon Rawsley selecting in every town trained inspectors of the desired acumen, able to "know at a glance a down-grade film," is delightful. Surely he is a spiritual brother of our own Canon Chase, though an ocean flows between them.

Then Censor Redford attempts to calm the merry tempest by words that the past career of the former king's reader never would have led us to expect. He explains that, after all, Canon Rawsley quotes but titles. "Cinema proprietors are showmen," he adds. "They have to attract their audience; but it does not follow there is anything very dreadful inside. Often there is a lesson to be learned in these scenes of horror." How like our own arguments and counter arguments all this sounds, and how unnecessary!

In Berlin, where an omnipotent police censor has reigned during a wordy warfare, the difference of opinion concerning propriety and impropriety led to court proceedings, not long ago, in which the censor was shorn of much of his power. The superior administrative court overruled his decision prohibiting a film showing a penniless artist obtaining a free dinner for himself and family in a restaurant by the expedient of smuggling a sardine into the pudding at the end of the meal, exhibiting it to the horrified waiter, and refusing to pay his check because the pudding was served in that condition. The censors forbade the showing of the film on the ground that it might encourage other persons to defraud restaurant keepers. But the court pointed out in regard to the "pudding-sardine" film, and others mentioned as likely to excite law-breaking, that, were this same

standard applied to the theater, many of the world's greatest plays could no longer be presented on the German stage. No one can deny the truth of that contention, yet it seems to carry little weight with those who believe in all sincerity that motion pictures may not be trusted under the regulations which govern kindred arts. Ten years from now, when the censorship bugaboo has been buried, people may look back and marvel at the bickerings now attendant upon the showing of pictures in countries like America, England and Germany.

THE FILM MAN.

MORE ESSANAY FEATURES

A notice of much interest to exhibitors comes from the office of the Essanay Company to the effect that, commencing August 15, they will release a special multiple reel attraction every Friday in place of the single-reel subject.

The new schedule will be inaugurated by a two-reel Western film, entitled Alkali Ike's Gal, that should be a welcome offering to those who have enjoyed Augustus Carney's famous characterization in briefer form.

Another offering that promises something out of the ordinary is announced for August 4, when the Essanay Company will release the two-reel dramatic feature, King Robert of Sicily. The production is an adaptation of Longfellow's poem, and no expense has been spared in the costuming, scenery and effects. The cast includes E. H. Calvert, William Bailey and Charles Hitchcock.

MULTIPLE REEL LUBINS

In line with the policy prevalent among film producers, the Lubin Company has decided to discontinue single-reel releases on Thursdays and substitute feature films. The change will go into effect August 14, when Good For Evil, a two-reel production will be the offering. The Gangster's Sacrifice is announced for the following Thursday, and The Burning River for August 28.

MISS COGHAN WITH SELIG

Gertrude Coghlan will become a regular member of the Selig organization next month. For a time she will be located at the Chicago studios of the company, and will make her first picture appearance in a series of plays written to suit her personality. Miss Coghlan should prove one of the strongest drawing cards in the motion picture world.

Her career on the legitimate stage has been marked with exceptional success, and several times she has starred on Broadway. Among her more recent successes might be noted the leading role in Alice of Old Vincennes, the part of Clara Hunter in The Climbers, and the all-star revival of Bronson Howard's comedy, One of Our Girls. Miss Coghlan's greatest success was undoubtedly made in the part of Shirley Rosemore in The Lion and the Mouse. Following this hit she appeared in The Royal Box and The Traveling Salesman, with Frank McIntyre.



STUDYING THE SCENARIO.

This picture shows Henry Maire, the cinema hero of Messina. Practically the first photographer of any kind upon the scene of the earthquake disaster, he suffered all kinds of indignities and hardships to make an animated record of the disorder and devastation about him.



SCENE-PAINTING.

This part of the work is particularly exacting, because of the ruthless demands of the camera. There being but one point of sight, perspectives must be carefully followed out, while the peculiar photographic interpretation of colors requires, as in original black-and-white magazine illustrations, prevailing tones of blue and brown.



THE PROPERTY ROOM

Here are kept the sundry small articles used in the moving pictures. They are catalogued for ready use, as is the stock in the adjoining wardrobe room. This is but a glimpse of the available properties.

MOTION PICTURES IN THE MAKING



THE INTERIOR SET.

Here is a scene ready for the actors to enter upon it. The strong batteries of arcs and flood-lights, none of which will appear in the camera, supplement the strong daylight from the top and sides of the studio. Two or three of these sets, simultaneously in use upon the same stage, are commonly seen in the busy season.

EVEN after motion picture photography became established in public favor, the setting almost always determined the nature of the play: almost invariably for the indoor pictures. It was a matter of economy. People were satisfied because the pictures were the best to be had. But taste developed with competition between the manufacturers, and soon the public refused to tolerate monotony, even of background. Therefore, as a new interior set had to be designed anyway, there was no further objection to letting the scenario, or the roughed-out play, govern its own locality. So far have they advanced in this respect that for outdoor pictures companies are sent to actual places the world over.

Those who are familiar with scene painting know that perspective is generalized when objects are below the level of the eye, because of the many points of view in an audience. But the camera has only one eye, and that must be accommodated by scientific and artistic accuracy. However, that is a side issue. In the scene room of the moving picture factory they have drops, wings and set pieces as in the regular scenic studio, but, as the photographs are mostly in black and white, they are painted in prevailing tones of blue and brown.

Another place which excites general curiosity is the property room, where all the small movable objects from Louis XIV. furniture to stock-tickers, feather dusters, portieres, Brussels carpet and other miscellany used in the pictures are stored for ready use.

Mainly from the studio and the property room, the stage is set. This stage is a great open room, three sides and the top of which are glazed, after the manner of a hot-house, that the work may be done in daylight to the greatest possible extent, and for the longest possible time. Supplementing the daylight are batteries of electric arcs and of flood-lights, which resemble giant king-crabs standing on their tails. Strong illumination is necessary that clear pictures may be obtained. This difficulty is plain when it is understood that each picture, about the size of a special delivery postage stamp, or parcels post stamp, is exposed almost instantaneously. These lighting devices are, of course, out of range of the camera.

While the scene is being built upon the stage long

Process by which Photoplays are Produced—Some Details of Interest to 'the Picture Fan'

strips of unexposed film, newly received from the manufacturers, are undergoing preparation. The film is simply a strip of sensitized gelatin, of varying length, and about one and three-quarters inches wide. In almost absolute darkness—for a single direct ray



TAKING THE PICTURE.

The figure at right is Etienne Arnaud, one of whose plays was recently accepted for production at the Comédie Française. The ribbon in his buttonhole is a decoration from the French Government for his photographic achievements.

of white light will ruin it—it has gone through a machine which punched a regular succession of little holes along both edges. These holes fit over sprockets in the camera—and also in the projecting machine—for the light must be cut off uniformly between pictures, and the pictures must superimpose evenly upon the screen. An unchanging temperature and degree of humidity are required for the prime condition of the film. It is very sensitive and will shrink or expand with the slightest change in weather conditions.



PRINTING.

This is done under meager red light. The dark negative, coming from the reel above, joins the light positive, the holes in the edges corresponding exactly, and the two together are brought by successive movements before a small rectangular opening, where a fifty-candle-power lamp flashes through the negative and imposes the image on the film. The pictures are printed about five to the second.



PERFORATING THE FILM.

Under a feeble red light, this machine rapidly accomplishes one of the most delicate operations in cinematographic manufacture. The mathematical and close succession of the little holes at either side of the unexposed film, once made, may vary with the slightest change of meteorological conditions. These holes engage with sprockets on camera and lantern, insuring the even interruption of light between pictures, and reducing flicker to a minimum.

That is why the perforation of the film has been delayed until the last possible moment.

Now the film is threaded in the camera, the director takes his place beside the operator, the actors enter upon the scene, and the machine is started, taking pictures at the rate of from thirteen to sixteen per second. Each of these pictures is only about one by three-quarters inches, but by virtue of the excellent lens may be enlarged clearly many times. But this part of the work is not smooth going. The performers—who move within boundaries defined by chalk lines upon the floor—may have their pictures taken a dozen times before it is done to the satisfaction of the careful artist with his megaphone directing them from beside the machine.

The exposed film is numbered and tagged with a record of the lighting, temperature, and humidity at the time of taking, and sent to the dark rooms. Here it is wound upon a light metal frame in such a way that no part touches another. This is taken to another dark room, where the film is developed, fixed and washed in large open reservoirs, all carried on with careful reference to the attached record—a precaution that saves many a film that would otherwise be exposed to no purpose. It will be remembered that this film is a negative; that is, what is black in the setting is colorless in the film, and what was white in the setting is black in the film.

Before this state of affairs can be reversed the film must be dried. This is done by first squeezing off the surplus moisture, and then winding the film upon a great cylindrical frame which revolves briskly in a horizontal position. The room is light and airy, so within about half an hour the film may be safely handled.

Now comes the making of the positives, once more in a dark room. The negative, now wound upon a reel, is threaded through a special machine, in front of an unexposed film, upon which, as they are brought together by intermittent progress before a small, brilliantly lighted aperture, the picture is recorded. The light, penetrating the clear portions of the negative, prints the blacks upon the positive; barred by the

(Continued on page 26.)



Photos Courtesy Eclair Company.

DEVELOPING THE FILM.

This process takes place in darkness relieved by only the faint glow of the subdued red light. The film, wound upon the strong metal frame and protected from scratches and abrasions, is developed with careful reference to the attached record of lighting, humidity, and temperature at the time of exposure.



PROJECTING THE PICTURE ON THE SCREEN

By this means the pictures are exhibited for correction before leaving the factory. The reel is electrically driven for greater uniformity of speed, which means less wear and tear upon the delicate film.



"HOSITA'S CROSS OF GOLD," RELIANCE

JOHN NOBLE RECOVERING

Explosion at City Island Threatens Many Lives—Strong Wind the Cause

John Noble, director of the Ryno Film Company, who now lies in Fordham Hospital as the result of a premature explosion of gunpowder when a picture was being made near City Island early Friday evening, is recovering and probably will be out again in about ten days, according to the statement of the hospital authorities on Monday morning. Albert Roscoe, assistant director, and Emmett Williams, camera man, are at their homes on City Island recuperating from severe burns.

The accident happened at 7.30 p.m. on High Island, a small island near City Island, where the pictures were being prepared. The scene represented a stockade of a small French settlement on an Indian reservation, and about half of the four hundred actors were made up as Indians, the other half as the French.

At the time the accident occurred the whites and red men were holding a pow-wow within the stockade with a view to effecting lasting peace, and, according to the plot, the treacherous Indians, after they had the whites within the stockade, were to slip away and blow the whole place up. The hero was supposed to be blinded by the explosion.

The Ryno Film Company, whose manufacturing plant is at 189 Terrace Place, City Island, and which was making the spectacular production on High Island, had procured a barrel containing fifty pounds of gunpowder, which was placed close to the stockade, as required by the exigency of the plot. The powder barrel was equipped with a fifteen-foot fuse. It was supposed that the long fuse would give the actors ample time to retire to a safe distance. At the critical moment the fuse was lighted, the signal given, and the four hundred men and women were just beginning to back away and the moving picture man industriously turned his crank, when the powder barrel exploded prematurely, the long fuse having been consumed more rapidly, owing to a strong wind.

Many of the actors and actresses were hurled to the ground by the force of the explosion, and a wild panic ensued.

Director Noble was found to have been seriously burned and was hurried to Fordham Hospital. Roscoe and Williams were not so badly burned. They were treated at City Island. Julia Bruns, who was the heroine; Jane Fernley, wife of the French lieutenant; and Glenn White, another of the leading actors, were close to the powder when it went off in the crowd, but escaped injury.

BIG VENUS FEATURES

The first Venus feature film released, *The Sleeping Beauty*, produced in three reels by Director H. C. Matthews, who has *Snow White*, *Beauty* and *The Beast*, and many other notable features to his credit, is winning praise from many quarters. Charles Simone, who has charge of the advertising and sales departments of the Venus brand, expects an equal success for coming releases, that include *A Florentine Tragedy*, *Francesca da Rimini*, *I Pagliacci*, *The Second Mrs. Tanqueray*, *The Runaways*, *Golden Locks* and *The Three Bears*, and *The Shadow of Nasareth*. Thomas W. Evans is manager of productions at the Venus studio in Hollywood.

N. Y. LOCAL WITHDRAWS

Now Officially Affiliated with International Motion Picture Association

At a special meeting of the Motion Picture Exhibitors' Association of Greater New York, at the Union Square Hotel, July 23, the president of the Motion Picture Exhibitors' League of America was severely criticized for his alleged refusal to submit a detailed account of the expenditures of the League's money during the past year, and the following resolution was unanimously adopted:

"Motion made and seconded, that the New York Local hereby endorse the action of the New York State delegates to the late National Convention at the Grand Central Palace in withdrawing from the Motion Picture Exhibitors' League of America and affiliating with the International Motion Picture Association."

Similar action has already been taken by several of the other New York State locals, and a convention will shortly be held at which the Motion Picture Exhibitors' Association of the State of New York, in accordance with the resolutions of all of its locals, will officially withdraw from the Motion Picture Exhibitors' League of America and affiliate with the International Motion Picture Association.

The officers of the New York Local are as follows: President, Samuel H. Trigger; vice-president, J. A. Koepel; Treasurer, Grant W. Anson; Secretary, H. W. Rosenthal; financial secretary, Adolph Baucenfreund; sergeant-at-arms, Robert C. Whitten; counsel, W. B. F. Rogers.

ALL AID IN "THE SPOILERS"

The combined forces of two out of the eight Selig Los Angeles companies, with the co-operation of the entire production and executive staff of the Western branch, are at present engaged in the production of an eight-reel feature picture of *The Spoilers*, from the book by Rex Beach. For the purposes of this production, W. N. Selig, who has been on the ground giving his personal attention to the supervision of the work, engaged William Farnum, Marshal Farnum, also a well-known actor and brother of William, was engaged especially for this production, and these two stars have been surrounded by the pick of the Selig stock players, among them Bessie Eyton, Kathryn Williams, Thomas Santchi, and Frank Clark. Collin Campbell, the well-known Selig director, is the producer in charge of the production. He is being assisted by Norvel McGregor. Thomas S. Nash, general manager of the Pacific Coast studio, has general charge of the entire production.

MRS. IRVING CUMMINGS DIES

Evelyn Francis, wife of Irving Cummings, died in Philadelphia, on July 20, of acute indigestion, after an illness of one day. Mr. Cummings, who was in New York at the time of her death, left immediately for Philadelphia, and accompanied the body to Newark, Ohio, the home of Mrs. Cummings's parents. He remained until after the burial.

During the present season, Evelyn Francis, as she was called on the stage, has been a popular member of the Orpheum Players in Philadelphia. Her marriage to Mr. Cummings occurred only seven weeks before her death.

TO FILM "THE CHRISTIAN"

Liebler-Vitagraph Company Secures Viola Allen to Play Gloria Quayle

The first important announcement of the newly formed Liebler-Vitagraph Feature Film Company contains several items of unusual interest. Viola Allen will soon be added to the list of celebrated players who will act before the camera, no less celebrated an author than Hall Caine has consented to write scenarios for the moving picture corporation, and Mr. Caine himself will be included among the distinguished visitors to America this fall.

A cablegram from Walton Bradford representing the Liebler-Vitagraph combination abroad, states that he has secured the moving picture rights to Mr. Caine's most successful plays and novels, including *The Christian*, *The Eternal City*, and *The Prodigal Son*. Mr. Caine, it is further stated, will himself write the moving picture scenarios of these stories, and has already completed that of *The Christian*.

The Christian will be among the very first of the important plays to be presented in film form by the new company. To make its production doubly important, Viola Allen will be starred in her original role of Gloria Quayle. It will be remembered that this was Miss Allen's first starring part, and that in it she attained a success rarely equaled in the theater. The popularity of Miss Allen in *The Christian* was so great that it is commonly believed that no attraction ever brought greater returns on the original investment than did this. Mr. Caine's royalties from dramatic representations of *The Christian* in this country alone exceeded a quarter of a million dollars.

In connection with the announcement of the securing of the picture rights of Mr. Caine's plays, comes the news that the famous Manz author plans another visit to America in September. Mr. Caine has not been here since the production of his *The Eternal City* in 1903.

Papers of incorporation of the Liebler-Vitagraph Feature Film Company were filed last week, and the work on the first of the photo-spectacles to be produced by this organization will be commenced in a few days.

MOTION PICTURES IN THE MAKING

(Continued from page 25.)

dark portions, it leaves the whites untouched. This printing is done rapidly, but with careful judgment. An indefinite number of positives may be printed from this one negative; so while the work seems complex it is all to some advantage.

This positive undergoes the same process of developing and drying as the negative, after which the various sections are assembled, with the separately printed titles, and cemented end to end, making one long strip. Carefully brushed, oiled, and wound backward upon a reel, the completed picture is ready for projection.

The projecting room is a small place of about ten by fifteen feet. It is painted dead black, save for a rectangular patch of luminous white, about four feet by five, upon which the picture is shown. The projecting lantern is mounted upon a wooden horse, with a black shield before it. On wooden benches at the sides sit the directors, who variously condemn, revise and approve the pictures before they are released for public opinion. That is the last important step in film manufacture.

Certainly the routing end of the industry is of great significance, for the pictures have a multiplied output from the beginning, which must be ably handled. So is the publicity end, which is often handled by cultured men, skilled in the profession. Those little details, which tell how many managers of first-class houses compose their bills by intermixing old, or third-run, pictures, with the new, or first-run, films, are also of moment. But in a very considerable sense it all belongs to the mechanical part of the business, which has no immediate significance here. ARTHUR EDWIN KNOWS.

POWER GIVES DINNER

Men Who Boosted His Product at Exposition Are Entertained

To show appreciation of the work done at the recent exposition the Nicholas Power Company gave a dinner to those associated in the concern at Mouquin's uptown restaurant in New York on Monday evening, July 21. These were present: Edward Earl, president of the Nassau National Bank and treasurer of the company; J. P. Skerrett, general manager; Will C. Smith, assistant general manager; L. W. Atwater, sales manager; H. S. Cassard, purchasing agent; G. W. Landon, advertising department; F. W. Sweet, B. Bohannon, A. L. Raven, J. Abrams, A. J. Lang, and F. Lowenstein.

Mr. Earl as toastmaster called upon Messrs. Sweet and Raven, also Mr. Atwater, who gave an interesting talk on the subject of sales, and Mr. Landon, who offered the following toast:

"All care to the winds we merrily fling,
For the damp, cold grave is a dead sure thing.

It's a dead sure thing we're alive to-night,
And the damp, cold grave is out of sight.

"The damp, cold grave is out of sight,
So we'll quaff the cup with many a laugh;
We'll play the game and press the fight,
And push the Powers Cameragraph."

So many encomiums were heaped upon "Will" Smith, as manager of the exhibit, that words failed him when called upon for a speech. But he more than made amends by introducing a number of his friends of the White Hats. They included the Black Brothers, in banjo and piano selections; Elmer Jerome, in Irish songs; "Violini," of The Pink Lady company, in selections on the violin; Sig. Pottli, in songs; Seltzer Waters, in monologue; Mr. Dudley, at the piano, and Will J. Cook, in songs.

HIGH PRAISE FOR FEATURE

K. W. Linn, general manager of the Electric Film Company, recently received the following letter from the Famous Feature Film Service, Seattle, Wash., purchaser of the State rights to *The Mysteries of Paris* in Washington, Oregon, and Idaho:

"Received and ran off your *Mysteries of Paris*, and am writing this as an appreciation of that splendid film. I wish to say that this is the greatest dramatic subject I have ever seen. I was held spellbound by its wonderful plot and superb action. It is great; one of the three or four truly great film masterpieces.

"To my hundreds of friends and acquaintances in the show business I wish to say that they cannot make a mistake in buying territory for this fine picture.

"There are so many poor productions that are being foisted on State rights buyers, that it affords me great pleasure to go on record as to the merits of this real feature."

BY ROYAL COMMAND

Quo Vadis is just as successful in Europe as in America, and is the one photodrama to be presented at Buckingham Palace, England, by royal command. Among the many notable players of the cast, B. Castellani, who appears as the giant Uraus, is apparently the greatest favorite. He was prevailed upon to make a special personal appearance at Albert Hall in London, for which prices ranging from two and one-half dollars down were charged. The King and Queen were present and the mammoth hall was crowded. Uraus shook hands with thousands of English admirers.

CELIO FILMS FOR UNITED STATES

Another make of foreign films is to be released in this country by George Klein, who has made arrangements with the Celio Company, of Rome, Italy, to have the best of that concern's pictures sent to America. The Celio is a new company, whose output is said to be of fine quality.



"THE MEDIUM'S NEMESIS," THANHOUSER.

JOHN COLLIER

ON

CENSORSHIP OF MOVING PICTURES

An Interview with the General Secretary of the International Board of Censorship

IN THE MIRROR, OUT AUGUST 6

EARLY ORGANIZATION 1909

DEMAND FOR EDUCATIONAL PICTURES

METHOD OF OPERATION

CHILDREN AND THE MOTION PICTURE

The Eighth Interview of The Dramatic Mirror's Famous Series

THE EVOLUTION OF THE MOTION PICTURE

TO ELECT OFFICERS

Convention of New York State Branch of Exhibitors' League is Called

That vacancies in the offices of the New York State Branch of the Motion Picture Exhibitors' League of America may be filled, there will be a convention of the members of the organization on Aug. 11, the place to be announced later.

According to the official notice, signed by R. L. Macnabb, national first vice-president, and approved by M. A. Neff, national president, and George H. Wiley, national secretary, the openings now existing leave the executive committee without a quorum.

WITH THE FILM MEN

The boys don't visit the Eclair Studio nowadays, but you can see some of them any day leaving the business offices. The attraction seems to be Mesdames Cobb and Brandon (I matched myself to see which one I should mention first), who are playing havoc with one or two of the susceptibles.

K. W. Linn is rejuvenated! He looks ten years younger since he took the fringe off his upper lip.

Speaking of Mae Kenny, assistant secretary of the New York Motion Picture Company, the Mutual Observer observes: "Hundreds of people received souvenirs from her own fair hands, by whom she was mistaken for a leading woman." Don't blame her hands, do you?

Cecil Graham writes from London that he will return Aug. 1, bringing with him a series of pictures for the Middleton-Garrison Company, "which will put them in the ranks of the really good feature concerns."

Don't think there is a fire in the Exclusive Supply offices next time you are there. That odor of burning paper is from Hub Taylor's "Cuban" cigars which he bought from a starving reconcentrado.

Albert Blinkhorn, of the Vivaphone, is making preparations for a trip to Europe. It will be a flying trip, just long enough to shake hands with the King and Queen and get a few more agencies.

Nicholas Power returned Monday from a short vacation.

C. A. Willatt and J. Parker Reed, Jr., showed Victory to a crowded house at Atlantic City last Saturday and Sunday.

When you see The Sleeping Beauty notice the coat-of-arms of the King and Queen. Charles Simone is responsible for the heraldry, and is prepared to take orders from anyone needing coats-of-arms.

F. J. B.

BUY AMATEURS' SCENARIOS

The scenario contest for amateurs, recently conducted by the San Francisco Bulletin, brought nearly 200 manuscripts, most of them impossibly poor. Unusual interest was added to the contest in view of the offer of Gilbert M. Anderson, of the Essanay Company, to purchase and produce the winning stories. After a careful consideration of all the contributions the best were selected, including an ambitious and melodramatic story of adventure, a straight drama with a rather good idea involved, and a comedy. In addition to producing these, the Essanay Company will purchase a number of crude scripts that contain ideas worthy of better treatment.

STATE RIGHTS SALES

A. J. Xydias of Houston, Texas, has purchased the rights to The Shadow of Evil for Texas and southern Oklahoma. A. A. Welland, of the Welland Feature Film Company of Pittsburgh, Pa., and J. Singer, of the Attractive Feature Film Company of Philadelphia, Pa., who were in New York last week, announce that they are now obtaining bookings on Branded for Life. Murray F. Beler, of the Emby Feature Film Company, of New York City, is now booking Branded for Life, as are W. E. Greene of Boston, Mass.; the Golden Gate Film Exchange, San Francisco, Cal.; Northwestern Feature Film Co., Portland, Oregon, and the M. & F. Feature Film Company, Chicago, Ill.

TO DISCUSS CENSORSHIP

A conference on the censorship matter has been arranged for August 7 by President M. A. Neff, of the Motion Picture Exhibitors' League. Frank L. Dyer, of the

General Film Company; W. C. Toomey, of the Mutual Film Corporation, and Carl Laemmle, of the Universal Film Manufacturing Company, have promised to meet Mr. Neff at that time. The conference will be in New York.

SELIG MONDAY FEATURE

Arrangements have been completed between the General Film Company and the Selig Company whereby the latter concern will release each Monday as part of its regular programme some two-reel feature. This release will take the place of the regular Monday single reel, which has heretofore been considered one of the strongest releases in the Selig programme. The new arrangement starts on Aug. 11, on which date the Selig Company will present a drama based upon the exploits and romance of a hobo, supposedly the notorious "A. No. 1." The famous tramp in this picture is known by the cognomen of "The Crow." The title of the drama is The Flight of the Crow.

Rosemary Theby and Irving Cummings will be starred jointly in this drama, which deals with the labor union's side of the prison labor controversy and prison reform. Oscar C. Apfel is responsible for the staging of this timely story.

Work on the open air stage of the new Reliance studio is progressing so rapidly that at least one company will be producing pictures there by Aug. 1. Eddie Schultzer is dividing his time between the uptown and downtown plants, while Rosemary Theby, Edgena de Lespine and a number of other members of the regular stock company are preparing to live in the neighborhood of Riverdale-on-the-Hudson, where they will be near the scene of their labors.

IMMEDIATELY upon her return from her honeymoon Hattie Learn surprised the Edison players by driving up to the studio

army camped on the Mexican border thirty miles east of El Paso.

TEFFY JOHNSON, of the Vitagraph Players, has spent the last few Sundays looking about Long Island for a suitable location for a chicken farm. He wants to find a place not too far from the water's edge, as he is an enthusiastic fisherman as well as a keen chicken fancier.

CHARLES CHAPMAN, the scenic expert at the Vitagraph studios, has just completed his new bungalow at Rockaway Point, Long Island, where he cuts a great figure among the residents. Last year he was elected "mayor" of the Point, and it seems likely that he will receive the same honor this season.

ADA GIFFORD, one of the latest additions to the Vitagraph Stock Company, is a well-known favorite in many stage productions. She joined the Vitagraph Players six weeks ago, and already her personality has found favor on the screen.

BESSIE BANNON, Horace G. Plimpton's thoroughly business-like private secretary, has sailed for a six weeks' trip to Europe. Here is a well earned vacation, and we join in wishing Miss Bannon "the time of her life."

HERMAN J. GARFIELD has purchased the State rights to the Pilot Company's The Streets of New York for Ohio, Indiana, Kentucky, Michigan, and Wisconsin.

THE Pilot Company is now preparing another three-reel feature in accord with the plan to turn out one State rights picture every month.

MOORE honors for Lottie Briscoe, leading woman with Lubin. Last week she received a letter from Pinos Altos, New Mexico, advising her that because of artistic work in photoplays she had been elected a member of the Du Gamma Sorority, whose headquarters are in that town. This sorority has chapters in a number of cities, and of these Miss Briscoe belongs to the ninth.

EUGENE MOORE, who served many seasons with the Thanhouser Stock Company in Milwaukee, and then appeared in the Thanhouser films up to the day of his appointment as a director with that company, will be seen in the New Rochelle films again—once. The single reappearance bears the title of The Spartan Father. The "lead" in the story was of the type that Mr. Moore used to so ably portray when a Thanhouser actor, so Lloyd Lonergan, who wrote the plot, persuaded Moore to play the part as well as direct it. As a Thanhouser picture player, Moore will be best remembered for his work in The Politician, The Patriot, A Mystery of Wall Street, Good Morning, Judge, For Another's Sin and The Boomerang. Frank Grimmer, another ex-Thanhouser actor, is Director Moore's chief assistant at the New Rochelle studio.

On August 22, the Essanay Company will release a special multiple reel feature, entitled The Power of Conscience, featuring Francis X. Bushman.



"KINEMACOLOR KIDS," LEFT TO RIGHT—"BABY" COOK, LEONA BRAMMALL, PARKER OLIVER, DOROTHY OLIVER.

STUDIO GOSSIP

To the steadily increasing ranks of the actresses at the Essanay studio in Niles, Cal., now comes Eleanor Blevins, who until recently has been identified with the ingenue roles at the Liberty Theater, Oakland, where an excellent stock company holds forth.

Members of the Western Essanay Company are congratulating themselves on the happy conclusion of a new story bearing the title in a Hoss Country. This film, when released, probably will show more exciting escapes than anything that has hitherto emanated from the Niles studio. Its production involved a series of real adventures and inevitable risks, yet mishaps were avoided.

Among the newly acquired Reliance Players are Norma Phillips and Irene Hunt. Miss Phillips is seen to advantage in Below the Dead Line, while Miss Hunt appears in the leading role of Kentucky Foes.

This well-known author, James Oppenheim, has written a scenario which will be released as a two-reel feature on Aug. 9 under the title of The Fight for Right.

In her own automobile. All of which tends to show that the popular little actress is "a lady and a scholar and a good judge of husbands."

BEN WILSON has been doing capital work opposite Mary Fuller in several recent Edison releases, notably The Robbers and The Romance of Rowena. We also find this talented actor playing the hero in the first of the new Mary stories.

CHARLES SUTTON, who has played important parts in Edison films for several years, does a powerful piece of character work as the hunchback in The Rightful Heir. As a member of the Edison Western Company last Winter Mr. Sutton took advantage of many excellent opportunities to display his talent as a dramatic actor.

BUCK CONNER, star frontier actor in the St. Louis Moving Picture Company, and Carl Widen, another employee of that company, came very near losing their lives in an automobile accident east of El Paso a few days ago. The automobile in which they were riding turned turtle, but they escaped with only a few bruises. They were taking pictures of the valley below El Paso, and also pictures of the rebel

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THE NEXT BIG
FEATURE
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Wonderful 2-Reel Military
101 Black Drama
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FEATURE FILMS ON THE MARKET

Soldiers Three (Hison, Aug. 16).—Ned feels unable to go to war because his mother, who is dependent on him, is very ill. This ranks him in the eyes of the neighbors as a coward. But at the last moment his mother improves rapidly, and he enlists. His sweetheart tells him to return with the highest rank. In a battle Ned saves the flag and the wounded color sergeant, but his rival shoots him from the back, puts him aside, and takes his place, so that it appears he was the hero. It happens, however, that Bill, a third soldier from the home town, sees the trick turned. When Ned has recovered, and peace is declared, and Soldiers Three return, the girl marries the rival. He soon squanders all her money. Bill uses his knowledge to bleed him for large amounts. The wife overhears the truth while Bill threatens, and runs away. The husband returns, captures her and has her put in a sanitarium as insane. Then he goes off with Bill, whom he presently shoots and leaves for dead, being hard hit himself in the scuffle. Ned finds Bill and takes him to the sanitarium. The husband sees there himself for treatment. In a driving confession Bill tells of the war episode. Husband dies, and Ned and the widow are united. Two reels of a shambling, loosely handled story. Incidentally it may be remarked that Bill's confession doesn't establish the wife's sanity. The production is an expensive one and elaborately done. Mainly because of plenty of action of the moment, the picture will prove of general interest. Acting and photography are good.

Little Dorrit (Thanhouser, July 29).—Little Dorrit, born in the Marshalsea prison for debtors, claims his daughter, grows up a favorite of all inmates. In her teens she becomes a sweetheart for Mrs. Clennam, who lives nearby in London. She loves and is loved by this lady's son, Arthur. He discovers in some way that a fortune belongs to her, and assists her to get it. Now having position, she leaves the Marshalsea, and goes to Italy under the tutelage

allowed the convict to go free she quotes a passage from the Bible about forgiving those who trespass against us. Her action really had nothing to do with trespassing. The boy's action was justified in the eyes of the spectator, and she should have realized this and brought up that phase of the argument in clearing herself to the husband. Again, what becomes of the young stenographer, the wife of the convict, who was at the bottom of all the trouble? We were vitally interested in her as one of the main parties in the issue, yet she is unconsciously dropped. Even to have seen her a suicide would have satisfied us on one score, but for the author to have logically achieved her reformation would have been highly worthy, not only as another proof of the right course pursued by the husband, but in order to show the cleansing power of suffering and shame. And still, again, what of the little mother in the old country waiting and watching for the return of her son? She, after all, was quite the most pathetic figure in the picture, and we would like to have seen more of her. These criticisms are not offered to detract the worth of the picture as an interesting story. Mrs. Skinner has shown considerable power in drawing some of her characters, and she has conceived a wonderfully human story.

The Higher Justice (Reinold, July 26).—A young man ruins a girl by having a friend pose as a minister, and going through a mock ceremony. She has an illegitimate son. He marries another girl, and has a son by her. The first girl, unable to get any help from him, tells him he will be visited by a higher justice. The twins grow up together, the legitimate one gets into bad habits, and eventually kills a paramour of the respectable woman he loves. Meanwhile the other young man has become the district attorney, and is called upon to prosecute his half-brother. The father tries to bribe the lawyer, but the attorney, deprecating the idea of a high quality, and has much application at this time. Acting is excellent. It is a creditable achievement.

The Stranger (Imp, July 25).—In two parts. A young millionaire finds his fiancée in the arms of another. He goes away to the mountains of Virginia. There he finds the daughter of a moonshiner, and falls in love with her. Meanwhile the father of the faithless girl, fearing suicide of the young man, has a report spread broadcast that he has disappeared, accompanying it by a photograph. This photograph and report fall in the hands of the mountain girl. The moonshiners think the young man is a revenue officer, and try to kill him, but the girl arrives in time with her newspaper clipping and saves him. He takes the girl as his wife. King Bessett is featured in this as the young millionaire. He is excellent, and his support is good, but the story is padded out unnecessarily. It is too long in getting down to business. It has many diverting scenes, however, and the photography has some novel aspects. It is worth while.

The Pit and the Pendulum (Solax: State Rights). Some liberties have been taken with Edgar Allan Poe's story, upon which this three-reel feature is founded, but altogether it is an excellent production that very well reflects the haunting horror of Poe's tale. Settings, costumes, and acting are admirable, and the element of suspense is finely maintained. There are terrible details in plenty, such as the showing of rats crawling over the body of a man strangled to a plank, that should cause a shudder quite as effectively as even Poe's descriptions. The most difficult and at the same time the best piece of acting in the production is provided by Darwin Karr in the role of Alonso. His interpretation of well-sich intolerable suffering is tremendously effective. The first scenes show the fight between Alonso and Pedro over Isabelle, followed by Pedro's admittance to the order of outlaw monks and his plan for revenge. He hides the jewels treasured by the monks in Alonso's house, and then accuses the innocent man of the theft. After a long chase Alonso and his sweetheart are captured and taken to the monastery that is in reality a castle equipped with all the devices for torture known during the Spanish Inquisition. The monks try to tor-

ture a confession from Alonso, but he remains obstinate until Isabelle is threatened. To save her he confesses, and is sentenced to death. Scenes in the pit to which Alonso is relegated are replete with horrors watched by the outlaw monks with handless feet. We see the condemned slowly descending under the head of the prostrate man, and his last minute escape from this death only to find that the walls of the cell are closing in upon him, while the monks heat them to the temperature of an oven with burning pieces of wood. But Isabelle has escaped, and is bringing a troop of soldiers to the rescue. The soldiers catch Pedro outside the fortification, and force him to lead the way into the castle. After much traversing through underground passageways the monks are captured, and Alonso is saved to clasp Isabelle in his arms. In all respects, it is an unusually impressive feature film.

Home, Sweet Home (Lubin, July 23).—The appeal of this drama is simple and effective, though the subject matter hardly warrants two reels. This is one of the not infrequent instances when it seems that the story might be made more satisfactory by briefer treatment. The plot is almost free from complexities, and there is nothing that can properly be termed dramatic conflict working up to a climax, but the production has sincerity in depiction of character and an undeniable grip on prevalent emotions. It goes to show the fondness for home and familiar surroundings that develops with passing years and how luxury cannot compensate for the absence of inexpensive treasures. Mr. and Mrs. Barbour are a simple couple, who have reached a happy old age living on their farm. John, their son, has made a fortune, it appears, and with his charming young wife has furnished a mansion in the city. John and Nell insist that the old folks come to live with them, and the price to this the farm everything on it must be sold. Regretfully the aged couple see the belongings of a lifetime pass into the hands of a second-hand furniture deal-

er and well photographed. It seems wrong, however, to cheat poetic justice in this case and let the villain depart unscathed. The picture is recommended to all exhibitors.

The Snake (Hison, Aug. 9).—In the search for unique themes and business for feature films the Hison Company has hit upon something that, while a bit repulsive, is highly interesting, working very well into the plot. This is the Indian custom of using snakes in dances and religious ceremonies, and the use of the medicine men make of them in aving their subjects. In the course of the play we are shown the Indians catching the snakes—real ones and some of them huge rattlers—and the actual dances with snakes twisted around their necks and held in their hands and mouths. It is asserted on good authority that these performances are a true reproduction of what occurs among the various tribes in Southern California and Mexico. The story develops as the result of an army officer's love for an Indian maid and the jealousy of a medicine man. Stripped of the special business introduced and irrelevant incidents, the story would amount to little. The photography, as is usual in the Hison pictures, is highly efficient, and the exterior backgrounds have been picked out with an artistic eye. There is fighting and several murders, and the hero passes through considerable tribulation. We finally find him in the hut of the medicine man with the Indian girl. The officer goes successfully for an opportunity to fight the Indian for the girl instead of being tortured. The Indian, relying on his power with snakes, plans a peculiar duel; that of both men having their arms on a table, with a poisonous snake between them. Officers and soldiers from the fort arrive just in time to save their companion and the girl.

OUT OF TOWN NEWS

MAINE.
A new theater, the Palace, is under construction in Bangor. The manager, P. McKinnon.

ILLINOIS.

The Lincoln Colored Picture House, Springfield, has closed its doors, and no plans are announced for the future.

A new motion picture house is being erected in Champaign. Three houses are showing pictures in this town now. The manager of the new project is not known.

INDIANA.

The Arc, Joy, and Princess theaters, Crawfordsville, gave free performances Sunday, July 21, because, as the managers alleged, Krill's Band was allowed to play that evening at a local Chatauqua in violation of a city ordinance that no theatrical performance can be given on Sunday.

PENNSYLVANIA.

The Casino Moving Picture Theater, Centre Square, Easton, has been sold to a group of local men. L. D. Wieser, the new manager, intends to remodel the playhouse.

MINNESOTA.

The Grand Opera House, Winona, has been opened with moving pictures. In addition to his regular three-reel programs, Manager Burlingame is showing a Haultly local feature reel nightly.

TEXAS.

The Garden, Dallas, has been leased for sixty days to an advertising company that will sell tickets to retail merchants for 2 cents each, the latter, in turn, to give one ticket free with each 25-cent purchase. The opening will be a four-reel feature Hiawatha, with Indian lecturers on the redskin customs.

OHIO.

Victor Miller, of the Pathe Weekly forces, is registered at the Hollenden Hotel, Cleveland. Mr. Miller is establishing headquarters in the Lake City to cover the surrounding territory for the Weekly. The films will be forwarded to Jersey City and developed there.

MICHIGAN.

The police department of Detroit has placed a ban on all second-door moving picture theaters and several interesting law-suits are in prospect.

of Mrs. Governor, a stern old dragon who sets her cap at Little Dorrit's father. Fortunately the father, now in his dotage, dies before this match can be consummated. He used, by the way, to name his daughter in fine company by telling of her lowly place of birth. She now returns home, visits the Marshalsea, finds Arthur Clennam there, ill and a prisoner. He is freed and she marries him. This version of the famous Dickens story is exceedingly pretty, and has caught the necessary atmosphere well. It is very tame, however, being more intent on the story itself than on the incidental suspense that is so important a part of the great novelist's work. The first reel of the two is almost wholly occupied with giving exposition and preparatory scenes that have most of their value in the future and little in the present. The necessary tension might have been supplied by showing how Arthur found and gained her fortune for her and how he came to be a prisoner. The story. Maude Pearly is a delightful Dorrit. William Russell is a fine Arthur, and William Cruise played the father artistically and with feeling.

The We'er to Return Road (Selig, July 29).—Because this two-reel photoplay comes from the pen of Mrs. Otis Skinner, it has attracted somewhat more than the usual attention. After witnessing the picture, one thing we are certain of, and that is that the story has been produced, staged, and acted in a thorough and we might go so far as to say a masterful manner. The interest of the spectator is held from the beginning till the screen darkens, and, of course, that is the most important consideration. But the play, as a play, aside from its physical qualities, has not the force that might have been gained through a more skillfully constructed plot. Mind, the piece has charm and at times grip, but the grip is due to incidental scenes, such as the escape from prison of the three convicts, the credit for which is mostly due to the director, and the charm is had in the painstaking and intelligent acting and careful choosing of backgrounds. If, on the other hand, sufficient time had been used to properly work up to the situation, or rather the climax where the convict confesses the name to the mother of the man he killed, the picture would have scored its biggest and most vital point. That scene should have been the keynote of the whole, but instead it meters out without any effort to impress upon the spectator the fact that the old mother forgives the man who killed her son because she herself understood and appreciated his position and motives for doing it. The subtitle which immediately follows only adds to the enormity of the fault. When the old father demands an explanation of the wife as to why she

SCENES FROM SELIG'S TWO-REEL FEATURE, "THE FLIGHT OF THE CROW."

victed, but the attorney, pointing to his father, calls him the real murderer for not checking the young man in his wild proclivities. The convict, stunned by the mother's words, topples over dead. The father has been visited by the higher justice. This severe, unrelenting drama in two reels, was staged by Oscar Apfel, and is thoroughly objective in all of its points, shirking nothing, and showing a fine discrimination. Its moral, although depressing is of a high quality, and has much application at this time. Acting is excellent. It is a creditable achievement.

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er, and when everything is taken away, even their pet horse, they are whisked off to a high power automobile to the city of John and Nell. The young people do everything to make Mr. and Mrs. Barbour comfortable, but it is useless, and finally they are reinstated in the beloved farmhouse, surrounded by all the familiar furnishings which have been bought back from their dealer. The picture has many delicate touches to stir sympathy, but the appeal it carries is due to an even greater extent to the perfectly natural acting of Mrs. George Walters as Mrs. Barbour, and Harriet McCullum as her husband. Ethel Clayton is spontaneous and attractive in the part of Nell, and Harry Myers presents a manly figure in the role of John.

Tannhäuser (Thanhouser, July 16).—Adapted from the German opera by Wagner, this picture, in three reels, has been produced with the excellent taste and elaborateness characteristic of the Thanhouser Company. Marguerite Snow and James Orms are cast in the lead roles, with William Russell, Flo La Badie, and Harry Benham in the supporting cast. In the exterior scenes showing how and where the hero comes under the evil spell of Venus, the backgrounds are beautiful, and the poetic atmosphere, heightened by the host of dancing maidens, is perfect. Some of the interior scenes are not nearly so well managed. There is a tendency to crowd the "supers" and principals. It is the kind of picture, however, that is going to appeal strongly to those fond of the poetic spirit, beautiful scenery and finished acting combined in a story of fair interest. The plot is too well known to require retelling.

A War Time Mother's Sacrifice (Broncho, July 30).—Two Northern spies plan to make a young Southerner their dupe. One of them picks a quarrel with the young man over cards, while the other presses into his hand a revolver loaded with blank cartridges. He fires at his enemy on the innuendo and the enemy falls. Thinking he has killed him, he is in a very anxious of remorse. The spy prepares an apparent grave of his comrade to further the deception. Then he bids the young man get certain papers which are in possession of the latter's father, an honored colonel in the army, or he will tell what he knows. The young man secures them and turns them over. The spy is caught. He is promised freedom if he will name his confederate. He names the colonel's son. The son hears of this and flees home for protection. His mother hides him in the garret, where he shoots himself dead. The mother has been borne from the house and placed among the dead on the battlefield that he may be found with the appearance of an honorable end. A picture in two reels, excellently conceived, admirably act-



REVIEWS OF LICENSED FILMS

When Mary Married (Lubin, July 18).—Bob is not aware that his chief clerk and assistant, Mary, the pretty stenographer, are engaged, so he makes advances to Mary, as do all the other men in the office. His wife arrives and insists that Mary be discharged. The clerk protests, and he is fired, too. So they go away together and are married. The young husband gets another job, and every one is happy until he sends a note, telling of his circumstances and whereabouts to the boys in the office. They send him every conceivable thing to help him along, from a 10-cent piece of ice cream to a 10-cent piece of gold. The indignation of the young couple arouses so much turmoil that police interfere and hurry the whole shebang off to the station. Bob comes to protest, and he is locked up with the rest of his office force, while the young couple are set free. A series of un-inspired episodes strung together to make an animated and mildly amusing film. Robert Droquet, Percy O'Neil, Robert Fischer, and Jennie Nelson are in the cast.

The Hidden Bankroll (Lubin, July 18).—A drug getting better late at night, he enters in the morning, hides the remainder of his bankroll in his shoes, which he promptly forgets, on the front porch. A tramp happening that way, picks them up, and trades them off with another of his kind for something to eat. This hobo stops to hear from the drunk's servant girl when a cop appears on the scene. He drops the shoes and runs. The drunk comes out, now sober, recognizes his shoes, takes his money from the trunk, and joyfully rewards both the policeman and the tramp who has now captured with a river snipe. Trivial and long drawn out in the extreme, but with a laugh here and there that makes it more readily forgiven. On the same reel with *When Mary Married*.

The Yellow Streak (Vitagraph, July 18).—John Matthews is a lawyer who has all good traits save one, and that defect is that he has a mania for speculation. At one time his wife saves him from ruin by strengthening his stock margins with a mortgage on the house. His sister gives him \$10,000 to buy a ranch for her. He is unable to get that without his wife seeing him, so he breaks in his own house at night in the guise of a burglar. His wife hears him, comes downstairs, naturally mistakes him for a thief, and when he turns to see, shoots him dead. She discovers who it is, she drops the mask outside to give semblance to the story she presently tells the police over the phone, that her husband was shot by a burglar. So she saves her husband's honor. Could the matter have been arranged so that the man was shot accidentally by his own hand, it would not be so repulsive, so horrible. As it is, we know the woman could never be at peace with herself, knowing she shot the man she loved. As the husband, Mr. Gaden is excellent. As the wife, Anna Seaton does as much as can be done with so thankless a role.

To Abbeville Courthouse (Edison, July 18).—A widowed mother dying writes a letter to Colonel Brandon at Abbeville Courthouse, requesting him as her only male relative left after the ravages of the Civil War, to take her little son, Albert. After the funeral little Albert starts out in charge of a venerable negro. Their sole provisions are five loaves of bread, eight onions, and for shelter, an old quilt. They are soon footsore and weary on the way to Abbeville, the old man anxiously watchful of his little charge, denying himself food that the boy may have plenty, and sleeping himself with no cover. At last they come in sight of a town. He leaves the boy in the woodland, while he goes to try and get food. Pressed by necessity, he steals a bag of potatoes, but is arrested by the provost guard. Meanwhile the captain of the guard has found little Albert, and taken him to the town. They meet the guard and his prisoner. Excitations are made, the captain has the stolen potatoes returned, and the pair are taken the rest of the way in a carriage. Another Southern episode produced under the direction of Charles M. Seay, with excellent handling throughout. As the old man, William West left nothing to be desired.

The Concrete Industry (Kalem, July 18).—One is introduced to this subject by a picture of a tremendous blast that loosens some 75,000 tons of rock. Scarcely have we recovered from this when a huge steam shovel enters upon the scene and gorges itself on the wreckage. Then the crushing plant, followed by trolleys of sacks and loading on cars. Finally the use of concrete in bridge building is shown, mixing and measuring, pouring foundations under water, the pouring of the pier form and the completed structure. We dare say the picture might have been more comprehensive in telling what concrete is, and more of the why and wherefore of the process, but it is a good film nevertheless, and valuable for educational purposes. On the same reel with *What the Doctor Ordered*.

What the Doctor Ordered (Kalem, July 18).—John, troubled with acute indigestion, is ordered to the seashore on a rigid diet. He is too fat. He weighs two hundred. He eats sparingly, and he takes violent exercise in the way of bathing and boxing. He even worries somewhat when he finds his wife flirting. When he gets back home he is so discouraged to find he has put on nearly fifty pounds, that he orders the largest meal available, and eats it. This short comedy is on the same reel with *The Concrete Industry*. The idea has been carried out so many times, and while handled well here is yet done in so trite a manner that it isn't very funny after all. As the troubled fat man, John K. Brennan is the proper picture of woe.

A More Fish Drive at Jolo (Selig, July 18).—The natives are shown closing in on a cove with their canoes, frisking the boat into their nets by beating on the sides of their craft. The market at Tulai concludes. A not very satisfactory rendering of a subject full of possibilities. The natives apparently ran the sides of their canoes only in a subtitle, the catch seems no more than three or four fish, while Jolo itself is anywhere from Hudson Bay to Patagonia for most people. Photography is fair. A half-reel subject.

Granny's Old Armchair (Selig, July 18).—Granny dies. In her will she leaves various valuable properties to her children, but to her loving grandson, Thomas, she leaves her old armchair. He is plagued about it a good deal, and his wife refuses to accede to his desire that the shabby old piece shall occupy the place of honor, but he thinks the world of it nevertheless. His house catches fire, but he rescues the chair. His devotion is rewarded when the bulk of granny's fortune is found sewed up in the upholstery, with a note to the effect that granny knew that if his love for her was sincere, he would keep the chair and be

worthy of what it contained. A comedy well worth while, true to life, acted with sincerity and with good photography. On the same reel with *A More Fish Drive*.

Every Thief Leaves a Clue (Essanay, July 18).—A policeman on his rounds finds Henderson, a jeweler, bound and cased in his store, and much of his property missing. In applying for his burglar insurance, Henderson tells of a struggle he had, and shows two pieces of cloth, from trousers and shirt, that he claims he tore from the thief. These pieces are taken by the young manager of the concern, who commences an investigation. He finds a torn shirt at a laundry where his wife takes their things, and it turns out to be Henderson's own. Then he traces the make of button on the trouser cloth, and discovers a suit of that sort was sold the jeweler, in the disguise of an old clothes peddler, he persuades Henderson to sell him the torn suit. Next detectives search the jeweler's room and find the supposedly stolen valuables. Henderson is duly apprehended and punished. Considerable was in this picture by withholding the information that the young man is in disguise as the peddler, and in the first place the position he occupies with the insurance firm. It is an excellent film, however, and worthy of the exhibitor's best attention. The actor playing the young man is remarkably good.

Jim Jitsu (Pathéplay, July 18).—This is an excellent exposition of the famous Japanese art of self-defense. The theory is to yield to one's opponent until he can be taken off his guard. The various holds are taken deliberately, and with appropriate subtleties that they may be followed readily. The various likely conditions to which a possessor of the art may be subjected, are shown, the attacks of hoodlums, of a crowd, and even of armed men. The film has the usual educational excellence shown in the maker's past work of the kind, and is well worth while. Spilt with *Beautiful Catalonia*.

Beautiful Catalonia, Spain (Pathéplay, July 18).—This truly beautiful section of Spain is lavishly shown. Daring attention is given the splendid arches of the Roman bridges still extant. A cement factory, the chalet of Count de Guell, the Pass of the Bear Steen, a town two hours from the frontier in the vicinity of Mueles, the peaks of the Pyrenees and the magnificent sources of the Ebro River follow in rapid succession. A pleasurable trip to take in any theater. On the same reel with *Jim Jitsu*.

The Two Ranchmen (Essanay, July 18).—One is invariably impressed, pleased or amused by the personality of Arthur Mackler, director and leading man for an Essanay Company in the West. In his plays one will always find a certain strongly human touch; there is never that spirit of overwrought melodrama, and while shooting a little and while riding, or rough riding, it is consistent with reason and the situation at hand. This is one of Mr. Mackler's delightful comedies wherein he plays the role of the old widower mixed up in strife with his neighbor over trespassing on the land, only to marry the neighbor's wife after the husband is accidentally killed.

On the Broad Stairway (Edison, July 18).—This is the second release in the Kate Kirby series of detective stories, written and directed by J. Searle Dawley, and while the first was of excellent merit, we believe that this piece is superior. Certainly, the spectator follows the argument of the action with more ease, and consequently with more interest. Mr. Dawley has given a splendid staging to his story, evened with impressive results in the scene where Marguerite is not through the third degree. The acting of Robert Brower as the chief of police, May Abbey as Marguerite, and Bismarck Cooper as the suspected man, is vigorous, while never melodramatic. Laura Sawyer, in the title role, acquires herself in good style. Charles Oak plays the father of Kate Kirby. On the eve of his wedding, Philip Morton discovers that he does not love his fiancée, but loves instead, her elder sister. An hour prior to the wedding, Alice (Oak) finds her fiancée is found dead upon the stairway pierced to the heart with the knife which belongs to Morton. This, combined with the fact that Morton loved the elder sister and repented of his position, causes the police force to suspect him of the crime. Marguerite is put through the third degree with the hope of securing evidence to incriminate Morton. Kate Kirby, believing all the while in Morton's innocence and feeling sorry for the elder sister, finally solves the case with the assistance of her father to the satisfaction of all concerned. It was an accident of a strange nature—but then, one must see the picture.

O'Hara as a Guardian Angel (Vitagraph, July 18).—To what extent expert direction is responsible for the success of a play is fully illustrated in this picture by W. A. Tremayne. Van Dyke Brooke directed the picture, and there is no director more capable of planting humaneness in a scene than he. The picture is not a great one by any means. This is the fault of the story and its construction. The basic plot is conventional: a young husband so enraged in his work that he neglects his wife and a false friend, entering to poison the wife's mind and lead her astray, are familiar figures. O'Hara's position in the story is a fresh touch which subdues the fault. But the action meanders: there is nothing concrete, either in the story or the moral it points out. Norma Talma as the wife and Leo Delaney as the husband, do their usual artistic work, and Van Dyke Brooke in the title role shows himself a finished and intelligent player. One enjoys the picture while it is on the screen, but not as thoroughly as if it carried a more definite purpose.

The Only Chance (Selig, July 14).—The only chance to prevent a head-on collision between two trains and avert a great loss of life is for Charles West, a fireman, to overtake one of the trains in his little gasoline car. There is the situation master, who has allowed the train to run past orders, ready to blow out his brains, the oncoming freight and express and pursuing Charles to make the situation of suspense. But there is no suspense to speak of. To build on the action and plant suspense in such a situation one must have flash scenes, cut backs and the like, all of which the piece is question lacks. By the time we get through watching old "Iron-sides" plowing down the tracks, we have almost forgotten the man ready to blow out his brains, and by the time we finish with this man we have almost forgotten about pursuing Charles. To fulfill its purpose the picture needs a better arrangement of scenes. William Duncan does the ride and Lester Conco is seen as the train dispatcher.

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Building the Chattanooga Light
and Power Dam (Reel 27, July 24).—
About 150 feet of film on the reel with The
Brown Study Astrology. The scenes give an
idea of the great size of the dam that is to
cost ten million dollars.

Fancy Fowls (Reel 16).—To all in
the reel containing Swenson's Dream, a few hun-
dred feet are devoted to close views of rare
breeds of fowls. Among others we are shown
muscovy and Indian runner ducks, white China
and gray African geese, and Yokohama Japanese
pheasants.

Scenes in Honolulu (Vitaphone, July
25).—To all in the reel containing The Tables
Turned the Vitaphone Company offers a num-
ber of interesting views of life in Honolulu.
Photography is clear.

The Tables Turned (Vitaphone, July
25).—In this comedy, written by Winifred
Dutcher and directed by Charles Kent, we have
a cast of six women and not a single man.
Kato Price takes the place of greatest prom-
inence in depicting a woman who enjoys being
nursed and petted, and therefore pretends to be
ill when in reality she is perfectly healthy.
Her sister and the sister's daughters dance at-
tendance on the male-believe invalid, even en-
suring a trained nurse before the deception is
discovered. Presently they turn the tables on
Aunt Mary by pretending to be sick themselves.
The picture is acted with considerable spirit and
has amusing moments. Dorothy Kelly, Norma
Talmadge, and Rose Tapley are in the cast.

The Exile (Lubin, July 25).—Stories sim-
ilar to this one happen every few days in pho-
toplays. Jack must make a name for himself
before Isabelle's father will consider him as a
son-in-law. Hence Jack goes West to prospect
for gold. Incidentally he meets a pleasant lit-
tle Western girl, but remains true to his first
love. A half-breed is jealous of Jack, and to
put him out of the way he sets off a blast pre-
maturely, after which the young prospector is
reported to be dead. Isabelle reads the news
in the paper and marries another man, Jack
having recovered and returned to New York in
time to watch them leaving the church. The
last we see of him he is about to board a train
for the West. It is not an impressive story,
and the ending is too indefinite. Isabelle Lamson
makes an attractive young society woman, which
is about all the part requires. The Western girl
is played by Jennie Nelson, and John Lane ap-
pears as Jack.

Making Good (Essanay, July 25).—The
first part of this film is certain to appeal to
the photoplay "fan" for it takes him behind
the scenes and shows a picture being rehearsed
and acted. A new actor is turned over to the
director for a trial. First he is taken to the
costume room to be properly equipped, then to
the studio where the director shows the actors
just how he wants the scene handled. The
camera man is pictured turning the crank and



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LICENSED FILM RELEASES

Monday, Aug. 4.

(Bio.) The Widow's Kiss. Com.
 (Bio.) Cupid and the Cook. Com.
 (Edison) The Substitute Stenographer. Third of the "Kate Kirby's Cases" series. Dr.
 (Esa.) King Robert of Sicily. Two-part Dr.
 (Kalem) Intemperance. Dr.
 (Lubin) The Governor. Dr.
 (Pathenay) Pathe's Weekly No. 33.
 (Selig) The Granite Delta. Prescott. Ariz. Tr.
 (Selig) The Devil and Tom Walker. Dr.
 (Vita.) The Fortune Hunters of Hicksville. Com.
 (Vita.) The Celestial Republic. Tr.

Tuesday, Aug. 5.

(Edison) Dolly Varden. Dr.
 (Esa.) Homespun. Dr.
 (Lubin) Getting Married. Com.
 (Lubin) Room for Rosie. Com.
 (Pathenay) The Love Letter. Com.
 (Selig) The Mansion of Misery. Dr.
 (Vita.) A Faithful Servant. Dr.

Wednesday, Aug. 6.

(Edison) The Romance of Browns. Com.
 (Esa.) Their Promise. Com.-Dr.
 (Kalem) Shipwrecked. Two-part Dr.
 (Pathenay) Grand Canyon of New York—Ausable Canyon. Sc.
 (Pathenay) With the Natives of New Zealand.
 (Selig) The Stolen Moccasins. Dr.
 (Vita.) The Late Mr. Jones. Com.

Thursday, Aug. 7.

(Bio) Under the Shadow of the Law. Dr.
 (Esa.) The Incriminating Letter. Com.
 (Esa.) An Intimate Study of a Moir.
 (Lubin) The Camera's Testimony. Dr.
 (Mellies) Snapshots of Java. Sc.
 (Pathenay) Pathe's Weekly No. 30.
 (Pathenay) When a Woman Wastes. Dr.
 (Selig) The Gallanting Women. Com.
 (Selig) The Grocer's Revenge. Com.
 (Vita.) The Penalties of Reputation. Com.-Dr.

Friday, Aug. 8.

(Edison) His Greatest Victory. Dr.
 (Esa.) Rescuing Dave. Com.
 (Esa.) Mr. Ryke Reforms. Com.
 (Kalem) The Hobo and the Hobbie Skirt. Com.
 (Kalem) Coney Island. Sc.
 (Lubin) Her Husband's Wife. Com.-Dr.
 (Pathenay) Genoa, Principal Port of Italy. Tr.
 (Pathenay) Mount St. Michel.
 (Selig) Miss "Arabian Nights." Com.
 (Vita.) A Gentleman of Fashion. Com.
 (Vita.) The House of Mystery. Two-part Dr.

Saturday, Aug. 9.

(Bio.) The Reformers; or, The Lost Art of Minding One's Business. Two-part Dr.
 (Edison) By Fire and Water. Dr.
 (Esa.) Broncho Billy and the Navajo Maid. Dr.
 (Kalem) The Alibi. Dr.
 (Lubin) When Tony Pawned Louisa. Dr.
 (Pathenay) A Woman's Way. Dr.
 (Vita.) The Line-Up. Two-part Dr.

UNIVERSAL FILM RELEASES

Sunday, Aug. 3.

(Crystal) What Papa Got. (Com.)
 (Crystal) Her Little Darling. (Com.)
 (Eclair) Grease Paint Indians. (Com.)
 (Eclair) Holy Cities in Japan.
 (Hex) Civilized and Savage. (Dr.)

Monday, Aug. 4.

(Imp) 'Lilabeth. (Dr.)
 (Nestor) The Second Homecoming. (Dr.)
 (Gem) Bob's Baby. (Com.)

Tuesday, Aug. 5.

(101 Bison) The Death Stone of India. (Three parts. Dr.)
 (Crystal) A Child's Influence. (Dr.)

Wednesday, Aug. 6.

(Nestor) Mona. (Dr.)
 (Powers) The Village Blacksmith. (Dr.)
 (Eclair) The Honor of Lady Beaumont. (Two parts. Dr.)
 (Univ.) The Animated Weekly No. 74.

Thursday, Aug. 7.

(Imp) A Modern Romance. (Com.-Dr.)
 (Hex) When the Prince Arrived. (Dr.)
 (Frontier) Masquerading in Bear Canyon. (Com.-Dr.)

Friday, Aug. 8.

(Nestor) The Girls and Dad. (Com.)
 (Nestor) Almost a Rescue. (Com.)
 (Powers) The Heart of a Heathen. (Two parts. Dr.)
 (Victor) Nature's Vengeance. (Dr.)

Saturday, Aug. 9.

(Imp) The Cook Question. (Com.)
 (Imp) Adventures of Mr. Phibes, by Hy Mayer.
 (101 Bison) The Snake. (Two parts. Dr.)
 (Frontier) On the Ranger's Roll of Honor. (Dr.)

MUTUAL FILM RELEASES

Sunday, Aug. 3.

(Maj.) Title not reported.
 (Than.) Title not reported.

Monday, Aug. 4.

(Amar.) When Chemistry Counted. Dr.
 (Keystone) Cohen's Outing. Com.
 (Rel.) Title not reported.

Tuesday, Aug. 5.

(Maj.) Title not reported.
 (Than.) Title not reported.

Wednesday, Aug. 6.

(Broncho) Jo Hibbard's Claim. Dr.
 (Mutual) Mutual Weekly No. 32.
 (Rel.) Title not reported.

Thursday, Aug. 7.

(Amar.) Golden Gate Park and Environs. Tr.
 (Keystone) The Riot. Com.
 (Mutual) Title not reported.
 (Pilot) The Green-Eyed Monster. Com.-Dr.

Friday, Aug. 8.

(Kay-Roe) The House of Bondage. 3 parts. Dr.
 (Than.) Title not reported.

Saturday, Aug. 9.

(Amar.) His Sister Lucia. Dr.
 (Maj.) Title not reported.
 (Rel.) Title not reported.

EXCLUSIVE SUPPLY RELEASES

Monday, Aug. 4.

(Dragon) The Blindness of Courage. (Three parts. Dr.)

Tuesday, Aug. 5.

(Gaumont) A Honeycomb Hoax. (Com.)

Wednesday, Aug. 6.

(Solax) The Heavenly Widow. (Com.)
 (Gaumont) Gaumont's Weekly No. 74.
 (Ramo) Checkered Lives.

Thursday, Aug. 7.

(Gaumont) Shooting the Woogie. (Com.)
 (Gaumont) Up Mt. Blanc. (Tr.)

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"THE MAGICIAN FISHERMAN"

A comedy with a touch of wholesome magic that inspires great glee.—On the same reel with

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"AN APACHE'S GRATITUDE"

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August 15th

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PACIFIC COAST STUDIO

Friday, Aug. 8.

(Solax) Falsely Accused. (Dr.)
 (Luz) Title not reported.

Saturday, Aug. 9.

(Great No.) Title not reported.

TO SHOW STATE'S WEALTH

The State Immigration Board of Minnesota will send out men on Aug. 1 to take 10,000 feet of moving picture films, showing Minnesota's resources. The films will include scenes in the iron mines in St. Louis County, clearing land by dynamite, the lake shipping scene of Duluth, plowing, seeding, harvesting and marketing on Minnesota farms, and a creamery scene.

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Scenes of Other Days, July 9. To
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REVIEWS OF MUTUAL FILMS



Maria Roma (Reliance, July 23).—If the author of this photoplay expected the spectator to justify Maria in leaving her husband he should have occupied himself with a different, or at least a stronger, means for driving her away from her husband to America. She is an opera singer in Europe, loved by the tenor. Enter a rich American, who marries Maria. Our tenor, the villain, learning of this marriage, leaves a note for Maria, threatening vengeance upon the husband. Maria immediately decides that the only thing to do to save her husband is to leave him, and leave him she does on the instant. Next, we find the principals in America. Maria is singing in cheap opera. The villain hires the tenor to allow him to sing the lead role that evening; he intends to kill her upon the stage. Husband enters a box at the opera in time to jump onto the stage and save his wife. The villain commits suicide, and all ends happily. The essential weakness of the story is the lack of sufficient motive for the wife's leaving her husband. This lack throws the rest of the story completely out of kilter.

Brothers of the Sacred Fish (Thanhouser, July 20).—Of the Thanhouser comedies released late in this one is quite the most laugh provoking. The idea for the farce is unique, and much of the business introduced is clever. Unless the druggist whips the butcher, his scheme will break the engagement. The druggist is a smaller man than the butcher, and in order to accomplish his ends he has elaborate plans for a fake lodge, with the assistance of the butcher's friends, which he induces the butcher to join. One of the tests of the initiation is humility. One can imagine the rest—what happens to the butcher.

Single-Handed Jim (American, Aug. 3).—Two rivals for the hand of the sheriff's daughter hold a wager. Jim bets his outfit against his rival's that he can hold up and rob the stage-coach two nights in succession. He whitens his horse's nose and all four feet to prevent identification, bundles himself up well and robs the coach. The rival finds how he does it, so goes through the same procedure and robs the coach a third time. Jim then explains his little joke, and delivers the missing valuables to the sheriff. But the third lot is missing. Jim discovers his rival has used his pony, and forgotten to wash off the whitened forehead, so the villain is discovered and discredited, and Jim takes his girl to his arms. A situation not very clearly presented, aside from its lack of plausibility. Acting is good and photography is fair.

Mission Belle (American, July 31).—A young atheist buys a home near a large monastery and cathedral. One day he rescues a sweet daughter of the church from a pursuing man, and falls in love with her. She refuses him because of his belief. Sunday comes and he goes off hunting. He falls over a cliff and is badly injured. Monks rescue him and care for him. During his convalescence they instruct him in Catholicism. He becomes converted, and when she is entirely well, marries the girl. This subject is treated without offense. It is somewhat loosely put together, in that it provides no very valid reason for his conversion, but acting is sincere and photography good, and on very serious objection can be raised to it. It has a majority of good points.

Just Kicks (Keystone, July 28).—A little girl is loved by two little boys. She prefers one until the other presents her with a fine doll (which he has taken from his sister). The first little fellow thereupon buys her a doll, but this is so inferior to the first that she refuses to accept it. Melancholy prevails. Finally the rejected suitor clinches matters by kidnapping the preferred doll and throwing it into the lake. The other at once comes heroically to the rescue, plunges in and saves the doll as it is going down for the last time, and receives for his pains a sound spanking, which his lady-love shares with him. A good comedy film. The scenes showing the sinking of the doll with ascending bubbles, are funny in the extreme. The acting of leading lady and of the hero is admirable.

When Darkness Came (Thanhouser, July 22).—A stenographer, troubled with her eyes, is hidden by her physician in a long rest. She disregards him as an alarmist. Presently, while at work in the office, she is stricken. She is taken to a sanitarium, where she is told her expenses are being paid for by her employers. As a matter of fact, the bill is being paid by a clerk who loves her. Three months later she is entirely recovered, so decides to return to the office where she fancies they will be so glad to see her. What is her disappointment to discover they have filled her place and have no use for her. They remonstrate saying her bills. Her physician tells her the truth, a letter of gratitude to the man who has befriended her, but meets him as she is going to the mail box to post it. Then and there he declares his love, and she accepts him. This is a clean, pretty play, sincere and clearly presented. Acting and photography are in competent hands.

The Top of New York (Thanhouser, July 23).—A girl who has the habit of frequently viewing the lower end of New York city from the top of the skyscraper where she is employed, is accidentally locked out upon the roof one Saturday night, and is unable to make anyone hear her frantic appeals for help. But it happens that her military fiancé, stationed with-in sight at Governor's Island, has taught her the wig-wag code, so she fastens her jacket to a stick and signals in his direction. It happens that he has just—it is now Sunday morning—been pointing out where she works to a friend through a field glass, so she is discovered. Of course, she is rescued very promptly and all is well. This is a very original notion, beginning to end, told in a story, narrative fashion, with little (if any) incidental action to sustain interest. It is strictly polite drama, however, and will prove acceptable on that score, and by virtue of good acting and photography to high-class audiences.

The Pajama Parade (Majestic, July 20).—Some young college men, led by Dick, one of their number, put on pajamas over their clothes and march over to the other dormitories to serenade the girls. Now, the girls, led by Betty, one of their number, are holding a private entertainment, with boxing and dancing and other daring things. The girls and the boys looking in, so pour water on them, and go around in the boys' rooms, where they meet things in fine fashion. A rioter arrives on the scene, and all escape but Betty and Dick, whose names are taken. They are ordered to report to the principal in the morning and he suspends both. Nothing daunted, the two go off

and are married. A film with little story to it, and that without unity. Overemphasis of details, such as the peeping Tom business, throws everything out of proportion, and consequently makes the whole thing clumsy. Nevertheless, it is a fair production, having animation and average photography.

The Mighty Hunter (Majestic, July 22).—A mighty hunter—according to his own account, which is a whopping lie—is persuaded to go bear shooting in the Blue Ridge Mountains of Virginia. Now a tame bear has escaped and is at large in the vicinity. This bear is so homesick after a few days in the woods that, seeing a human being in the person of the mighty hunter, he runs after him. The brave man mistakes the poor creature's friendly intentions and takes to his heels. The chase sends him up a tree, down again, and back down, the bear pursuing all the way. At home the owner captures the bear. The mighty hunter begs his companion not to give him away to his friends up North and receives the promise. Back among his friends the mighty hunter produces a bearskin and tells a thrilling tale of how he got it. But a young lady happens to turn the skin over and finds thereon the stamp of a taxidermist. This would be good comedy but for the obvious unwillingness of the bear to pursue. It seems it would have been better to have waited until the animal was better disposed. On the whole it brings some laughter and is worth showing. Action and photography are average.

His Way of Winning Her (Majestic, July 19).—A young girl who is very romantic and her lover who is very stout, but anxious to oblige, figure in this half-reel comedy. He appears with a step-ladder to climb to her window, but her parents, determined to dispose of all this sentimental nonsense, frighten him off with a shotgun. They insert an ad in the paper for a stout woman to contract with. He promptly dresses as the needed person and is accepted for service. He disposes of a rival in short order, and, while that abused lover is complaining to the parents, he introduces a minister and marries the girl himself. More novelty might have been provided for this hackneyed subject by making more of the rival in the case, beside making the intentions of the parents clearer. But it is all good fun, with Fred Macs taking the part of the first personal pronoun used in the title, and a clever actress doing the second.

EXCLUSIVE FILMS



Granny (Pilot, July 17).—Helen, an orphan, with much money at her disposal, leaves boarding school to go to her aunt in the city. She finds her grandmother, who lives there, much neglected by the family. One day she returns to find that granny, left alone, has fallen in a faint, so when the others return, she takes her away to live with her under the best of conditions. This is a long time in setting down to disappointingly trivial business. It is written and played by Lottis Pickford. Acting is good and photography fair, but, on the whole, it is extremely weak in conception and scarcely worth while.

The Intruder (Solax, July 18).—Preston Crandall, rescued by Bob, the woodsman, after meeting with an accident in the forest, finds shelter in Bob's home, and, upon convalescing, persuades Bob's wife to sleep with him. She takes her babe with her. Five years later, Bob, seeking to forget his loss, becomes a bum. He breaks into a house, and is startled to be confronted by his own wife. Crandall enters, and is about to hand Bob over to the police, when the wife disarms him. The child reconciles Bob, and his wife, and they go back home, leaving the destroyer of their happiness to his own conscience. This drama is the variation of an old theme, but well worked out, powerful and convincing. Blanche Cornwall is well worth seeing in her portrayal of the wife, while Darwin Karr as Bob offers an excellent performance.

Ascending Mont Blanc (Gaumont, Aug. 7).—Such films as this are indubitable proof of the tenacity, as well as the skill, of the motion picture camera man. We are shown remarkable views of a party of mountain climbers crossing glaciers and chasms until the highest point of Mont Blanc is reached. Some of the most unusual scenes show a blizzard in the mountains and clouds drifting about the mountain peaks. Photography at all times is excellent.

As Ye Sow (Solax, July 25).—This story has been repeated so many times that the value of the film in question is greatly discounted. A poor girl is fascinated by the siren of a flashy young woman, who appears to be her friend. She borrows a pretty dress from the siren's wardrobe to meet two young men they saunter forth to meet two young men with a taste for high life. The innocent maiden "takes her first glass," and is in imminent danger of having cause to regret the escapade when a woman who has been through the mill interferes. She tells the story of her own sad life, and the girl wisely returns home to the sheltering arms of her parents. The moral of the picture is obvious enough and it is well presented.

MAY BE CIRCUIT CENTER

Toledo, O., soon will have another pretentious picture theater. It already has been named the Hippodrome, and will be located at 224-226 Summit. The picture playhouse will be the first, and possibly the most elaborate, to be built by the recently organized and incorporated Toledo Hippodrome Theater Company. It is the purpose of the company to establish a string of theaters and to maintain headquarters in Toledo.

FILMS OF ARCTIC TRIP

The new \$50,000 yacht of John Borden is in San Francisco being fitted out for a three months' cruise in the Arctic Ocean. Mr. Borden, Henry Scott and a party of friends will shoot polar bear and whales. A motion picture operator will record the adventures of the party.

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MISS MAUDE FEALY in LITTLE DORRIT

More Successful than this Star's "KING RENE'S DAUGHTER"

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THE NEW THREE

SUNDAY, AUGUST 3

PROPOSAL BY PROXY and ANNIVERSARY OF THE HUGUENOTS' LANDING
The main portion of this picture teaches young men to go carefully about the pop-the-question thing

TUESDAY, AUGUST 5

THE PROTECTOR'S OLDEST BOY

He helped one of its struggling youngest.

FRIDAY, AUGUST 8

THE GIRL OF THE CABARET

She was found there by the young countryman who wedded her.

CURRENT THANHOUSER FEATURES—Marguerite Snow and James Cruse in TANNHAUSER, after the opera, 3 reels, Tuesday, the 15th. Maude Fealy in LITTLE DORRIT, 2 reels, Tuesday, the 19th. AUGUST THANHOUSER FEATURES—Maude Fealy in MOTHER, Flo La Badie and James Cruse in THE WARD OF THE KING, William Russell in THE MISSING WITNESS.

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FOR THE WEEK COMMENCING AUGUST 4TH, 1913

MONDAY

THURSDAY

SATURDAY



THE WIDOW'S KIDS
and
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Farce Comedies



UNDER THE SHADOW OF THE LAW
A Convict on Parole Rights a Wrong in His Own Way



THE REFORMERS
A Present Day Satire
In Two Parts

BIOGRAPH COMPANY NEW YORK

REVIEWS OF UNIVERSAL FILMS



Sacred Gazelles (Eclair, July 20).—These are the domesticated gazelles kept at Maan Park, Japan. They are shown eating, bathing, and in their favorite haunts. The subject is well treated. The photography is excellent. K.

Through the Telescope (Eclair, July 20).—Sancho is discharged for pressing his attentions upon Jack's girl, so he determines to be revenged. When Jack is returning from town with the payroll for the ranch employees, Sancho, with two or three confederates, holds him up, robs him, binds him to his horse, and starts the horse toward a precipice. But the girl is looking for Jack through a telescope, and sees the hold-up. She summons her father and the cowboys to pursue the robbers, while she goes after Jack. Jack is rescued and the robbers punished. A little story beginning fairly well, but soon degenerating into cheap melodrama, the precipice part of which is not objective, but merely told about in a subtitle. Acting is fair, being subordinate to the poor story. The subject covers about 800 feet of the reel, the rest being occupation with Sacred Gazelles. K.

Belmont Stung (Crystal, July 27).—Belmont is loved by two girls. The one he loves gets a bottle of hair remover, and he sets a bottle of hair restorer. The other girl feels she has been discriminated against, so changes the contents of the bottles. The remedies are applied. Picture! A hackneyed episode, but done with spirit. Belmont as himself is true to life. On the same reel with College Chums. K.

College Chums (Crystal, July 27).—Two young men individually invite girls to a concert, and then meeting by accident, discover they are old college chums, forget about their appointment to meet the girls, and go to a ball game. The girls are naturally angry, and refuse to have anything to do with their recreant lovers till one of the latter has an inspiration. First one calls up the other's girl, and reports that her lover has met with an accident. Then the ruse is repeated for the other's benefit. The girls come down in haste and forgive until they arrive together and find the deception. But their indignation soon passes away, and all is serene. A slight and somewhat outworn comedy on a split-reel. It is good fun, if trivial, and Chester Barnett and Pearl White make the best of it. K.

Man's Duty (Rex, Aug. 10).—Man's duty, according to this exceedingly morbid film, is to do everything in his power to shelter degraded women and to persuade the betrayers of such women to legitimize their offspring. A devoted one takes a cast-off woman into his home, offers to assume responsibility for her degradation by marrying her—which she refuses—and remonstrates with her betrayer. The betrayer meanwhile picks up a blind girl, whose only protector has died of old age. But her virtue and helplessness awaken the better nature of the man, and when his first love warns the blind one of his faithlessness, he returns to the former, leaving the blind girl and the generous young man with "hearts as dry as summer dust." Probably man's duty here refers to what the betrayer returns to, but it isn't made clear. It would be difficult to find a story containing more uncalculated misery than this, or one leaving a darker brown taste in the mouth at conclusion. Acting and photography are good. K.

The Paper Doll (Crystal, July 29).—A quarrel of two young men over a girl at a pic-

nle, leads one of them to call on the other with a revolver. He is disarmed in the scuffle, however, and the other gains possession. He is compelled to leave. The other drops the weapon, it discharges, and he is killed. Clements, the first man, is arrested for his murder. Now, it happens that before Raynor died he wrote a note to the girl, saying that he could live no longer without her, and intends to kill himself. This note blows out the window to the little sister of the young lady in question, who has just been looking for material to make a paper doll. She uses this note, and on the day of the trial it turns up in time to vindicate Clements and set him free. This play on circumstantial evidence is a fair piece of work, but somehow or other the keynote of comedy is struck in the early scenes, and it is accordingly hard to be serious with the rest of it. The paper doll, by the way, is not a paper doll at all, but the doll's dress. On the whole, the picture is a good offering. Chester Barnett as Clements and Pearl White as the girl, thoroughly maintain their reputations as versatile actors. K.

"Lord Barry," Low Acquaintance (Imp, July 31).—"Lord Barry" is a dog of high degree, that rules his childless master and mistress, that has a maid in attendance, and, in short, leads anything but a dog's life. Not far away lives a little boy. He resides in an old packing box, washes in a horse fountain, and relishes food disdained by the delicate palate of "Barry." One day "Barry" sees his old enemy, Tom Cat, winking contemptuous whiskers at him from a stone wall, so he gives chase till he himself becomes lost to his people, and lands in the clutches of some small boys, who tie a can to his tail and send him off pell-mell. He is rescued by the identical little boy just spoken of, and so profound is his gratitude, that when he is discovered by his mistress, he refuses to return till the boy comes, too. So the little boy is adopted forthwith, and given care and affection. A little fable for very foolish people, and excellent entertainment for those who are not. "Barry" is fine. So is the boy. Jane Gail and Matt Moore as master and mistress do credit to their positions. K.

Grand-dad Burr and Grand-daughter Mildred (Broncho, July 23).—In two parts. Grandpa and Mildred are great chums. But papa brings home a new mamma, who objects to the old man getting respectably drunk now and then, so grandpa goes to work on a farm, as he says, innocently enough. Only the farm is part of the poorhouse. Papa is angry at his wife for driving the old man out, but is powerless to do anything. One day, however, the wife is persuaded to go on a charitable visit to the poorhouse, and there the old man is found. He refuses to come back. Now an old soldier visits the place to tell of how the old man in question saved his life in war-time, and to say how grateful he is. But everything is too late. Grandpa is stricken while hoeing his garden patch, and dies. A sickly sentimental idea worked out in a very poor fashion. The old soldier story is probably introduced to show how useful grandpa's life has been, and to thus intensify the pathos of his position, but it falls far short of this. A very amateurish piece of work on the face of it, save for acting and photography, which are good. K.

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REVIEWS OF LICENSED FILMS



The Molding (Vitaphone, July 12).—Lash Baird is the author of this drama revolving about the evolution of an untutored girl who, threatened with domestic unhappiness, makes herself an apt pupil in the ways of the world and brings a lasting lesson home to her husband. Ralph Ince, the director, has done remarkably fine work in the choosing of settings, arrangement of business, etc., and he has concluded the piece with a scene that is delightfully artistic and fresh. As an artist in the country, the boy meets, falls in love with and marries the poor girl, bringing her to the city causes serious trouble in his young heart. The contrast between his wife and others of his own set brings about neglect on his part. Anita Stewart plays the girl pleasantly. Gladden James is very acceptable as the artist. The wife goes on a trip to Europe with a woman friend of the family, and when she returns there is a different story to tell. She has learned to dress nicely and to make her husband jealous. He imagines that he has lost her love and all sorts of things, and the final outcome is as gratifying to him as it is to us, for we, too, have been up in the air as to just what her attitude was. Rose Tapley, as the friend, is graceful and attractive. When the husband and wife come to a complete understanding, we have them in a beautiful garden, and as the scene fades we see nothing but their faces in relief backed by the full moon.

Her Only Boy (Lubin, July 12).—Rated to be a human interest story, this picture does not fulfill its purpose with much strength. Driven from home by his father because of his worthlessness, the son goes west. Out there he writes for forgiveness, and because he receives no word in return he becomes desperate and holds up stages as an occupant. In the meantime the father back East dies, and the mother discovers the letters written by her son. In one of the mail bags that the son has robbed, he finds a letter from his mother in answer to his, and he thereupon repents and returns to give himself up. Mother dreams on alone while the son pays the price of his wrongdoing. The character of the son does not interest the spectator as worth while. From the first he antagonizes one as a weakling. Of course, we feel sorry for the mother, but the note of tragedy is all on her side.

Roundup Up the Counterfeiters (Kalem, July 12).—Tom Young, a detective, is detailed on the trail of a gang of counterfeiters. He suspects that one Miller is the leader of the gang, but can find nothing to fasten the guilt upon him. Miller, to communicate with his gang puts a note in his hat, which he exchanges every day with an accomplice at a certain cafe. It so happens that Young's sweetheart is the cashier at the restaurant, and she, acting on this advice, Young makes a hole in the wall where the notes are usually hung. He succeeds in extracting the note, leaving in its place a decoy, which demands the presence of Miller at the gang's headquarters. With others Young follows the leader there, and the gang is rounded up. Harry Millarde is a masterly detective, and Miriam Cooper a charming heroine. James E. Ross, as the gang leader, makes a characteristic villain, and Dexter Reynolds is acceptable as his accomplice. There is nothing in the exposition to indicate how or why Young suspected Miller as the leader of the gang, and the exchange of hats is not a very effective piece of business. The shadowing of Miller is rather crudely done. The story is conventional, but will be interesting to some who still find zest in this kind of a production.

Brotherhood and the Western (Essanay, July 12).—G. M. Anderson, in this Western drama, assumes his usual role of magnanimous cowboy, who comes to the assistance of two girls and saves them from ill treatment by bad men. There is the chase, the usual gun play and the final where Broncho Billy and his gang call upon one of the sisters. To those who follow this series, the piece will prove thoroughly entertaining.

The Diamond Crown (Edison, July 12).—Detective screen dramas are always more or less difficult to "over" with sufficient clearness, and that J. Searle Dawber, the author and director of this piece, has succeeded in holding the interest is a fact worthy of praise. At times the action is a bit cloudy, principally through the spectator's inability to follow the methods of deduction and reasoning of the detective, Kate Kirby, played by Laura Sawyer. The piece is the first of Kate Kirby's cases, a series of detective stories which the Edison Company will release. Miss Sawyer is particularly pleasing in such a role as this. Her characterization is strong, with enough of the eternal feminine about it to be attractive to all. Mrs. William Bechtel is excellent as the society thief. We hope to see more of her in like roles. Charles Ogle, the father of Kate, and an ex-detective, is acceptable. Edward Bowden, as the son of the society thief, does fair work. Kate, required to earn a living, enters the detective service and under the direction of her father carries her first case to success. Why Mrs. Wetheraby, the thief, should come to the police station and ask for an investigation of the thefts being committed in her house—as she says—is not made clear. Motive is lacking here. The finding of the revolver, the perfume, and the sending of telegrams are incidents that keep the spectator's interest alive. Photography is complete and the settings, mostly interior, are complete and effective.

The Mistake (Biograph, July 12).—During the Biograph's stay on the Pacific Coast many dramas of the better Western type have resulted. The Mistake is the latest. There is an abundance of action, swift, and gripping, and there is a fine human touch in the story that carries it far above the ordinary Western cowboy theme. It concerns two fellows, fast friends in the mountains where friendship runs deep by reason of proximity and the coming of a girl, the wife of one. There is fear on the friend's part that the wife will interfere in the friendship, and he decides to leave. But he returns, and the wife, for her husband's sake, treats him warmly. Jealousy is aroused in the husband's breast, and when he returns one afternoon and finds the cabin empty he believes that his fears have been substantiated. With revolver in hand he goes on the path of the couple, overtakes them, and shoots his friend. That is his tragic mistake. The couple were fleeing for safety from the Indians—the friend trying to save the wife. Suddenly realizing the great injustice her husband's unfounded jealousy has worked, the wife resolves to leave him. Repentance, however, brings her back to the sorrowful husband. In building up reasons for

the husband's jealousy and bringing logic to the final working out, the author and producers have used the utmost skill and taste. There is nothing suggestive; the sentiment is finely wrought. The introduction of the Indians and subsequent ly the white settlers is a bit sudden, but in the great interest we have, in the main theme, this is overlooked. Photography and settings are of the best.

A Spirit of the Orient (Vitaphone, July 11).—In the Vitaphone series of dramas and comedies taken by the "Globe Trotters," headed by Maurice Costello, Clara Kimball Young, James Young, and William V. Ranous, we have had at least some insight into foreign atmospheres and customs, though the productions as photodramas have not always been of the highest order. In this picture the author, Eugene Moillon, attempts to show that blood is thicker than water in that a half-cast girl would seek to kill her husband for the love of a man of her own race. Gillespie (Costello), an Englishman, marries the beautiful Hindu girl (Miss Young). Later the girl conspires with an Ashur to kill Gillespie with a slow poison, which the Hindu has given her. Dr. Ericson, a friend of the Englishman, saves him from the effects of the poison and through the warning received Gillespie contrives to entrap the guilty wife and her lover. In these final scenes where the Englishman manages to make the Hindu drink his own poison, the business is very crudely managed. As a story the picture is nonsense, but there is nothing to mind, nothing substantial which the spectator may cling to and hope for an issue of consequence. The backgrounds are picturesque.

Budd Doble Comes Back (Selig, July 11).—For the first few scenes of this picture it was a question whether the piece was a drama or topical offering. It turned out to be a drama of the racing variety, where the horse is mortgaged and the old father stakes everything on the winning of his horse, and where the villain attempts to "skin" the father by bribing the trainer and jockey. From the fact that the picture features Budd Doble, famous squire on the track, and several stars from his racing stables and from the fact that the cutting and arranging of scenes has made the action rather spirited, assisted of course by careful directing, the picture will make a favorable appeal. Doble's daughter, who is loved by the rival, Oliver's son, overhears the plot, and with the assistance of the son succeeds in a counterplot to offset it. It all comes out in the end, though long times retire from the active life, a driver, is compelled to take the seat and drive his own horse to victory. Reggie Erton is charmingly vivacious as the daughter, and Wheeler Oakman does well as Oliver's son. Oliver, Sr., is played by Frank Clark. The atmosphere of the track and training stables is perfect, while the actual scenes of racing appear quite real and exciting enough. Photography is up to standard.

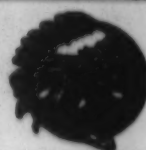
Porcelain (Pathway, July 11).—A half-reel devoted to the manufacturing of porcelain which will be interesting and instructive to the general public. We are shown the making of porcelain in all its stages. Photography is generally good.

Dynamite, The New Farm Hand (Pathway, July 11).—This is on the same reel with the industrial subject, Porcelain, and illustrates how the farmers overcome the lack of unskilled labor in clearing land and breaking soil for the planting of fruit trees. The picture is a pleasing offering.

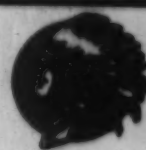
On Her Wedding Day (Lubin, July 11).—Here is a story with a delicate situation requiring skill, utmost care and skill both in writing and acting to make it effective and prevent an unpleasant impression. Much the same story was introduced by the Thanhouser Company in Florida some two years ago. Whether it has improved with age or not is doubtful. Orval Hawley and Ernestine Morley play the lead female roles. Miss Hawley enacting the part of the disappointed sweetheart, and Miss Morley, the wife of Paul Clark. Edwin Carove is seen as Clark, and does acceptable work. Clark believes his wife to be dead, and in his search for work among the farmers meets and becomes infatuated with Jackson's daughter. When he is about to marry the girl his wife turns up, having been saved from drowning. This scene between the sweetheart and the wife, where Jackson's daughter declares she will not give the man she loves, has not been advantageously led up to. After she believes that her case is hopeless and without an effort to find her husband, the wife goes out on the railroad track to end her life. Repeatedly the disappointed girl pulls her off the track just in time to save her from the crashing train, and later sends the husband away with a tongue lashing. The peculiar workings of Fate, while appearing possible do not necessarily make for good drama. So it is in this case: a local clash of wills is absent.

The Master Painter (Vitaphone, July 10).—A characteristic Vitaphone offering in the matters of atmosphere, setting, and all the details of careful production. Russell E. Smith wrote the scenario that introduces characters frequently encountered under different names and in slightly varied situations. John Marshall, the master painter, lives with his niece, Marine. His eyesight is failing, showing his talent, but the latter he fails to realize. Along comes Gordon, a poverty-stricken young artist, whom Marshall recognizes as a genius. He gives him a home and the best of his instruction, under which Gordon develops rapidly so rapidly in fact that in the end Marshall admits that the positions of master and pupil have been reversed. Then it is that he consents to the union of the couple in his niece. The latter is excited by the picture is largely due to the setting of Courtenay Foote, Rosemary Webb, and Sidney Drew.

The Apache Kid (Lubin, July 14).—Apache Joe, played in a stagey, melodramatic fashion by Joseph Holland, loves a girl, loves drink, loves money, loves gambling, and loves to work his vengeance on those who cross him in his purposes. We might call this picture a character study of a Western bad man, but if isn't Mr. Holland sees to that. Neither is it good drama. There are desperate deeds done, such as holding up the mail wagon, shooting the rival gambler after robbing him, and scheming to have the sheriff shoot his sweetheart. All this the villain does, but without much motive. He simply does these things because he is of the Apache kind, and that is as near as we come to the solution of the play's plot. Dollie Larkin is an ordinary extra girl, and Sam Well, as the gambler, is acceptable. Henry King is the sheriff.



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